The Bookman.

"I am a Bookman."—*James Russell Lowell.*

No. 99. Vol. XVII. DECEMBER, 1899 Price Sixpence.

NOTICES.

All communications intended for the Editor must be addressed to the Editor *of* The Bookman, 27, Paternoster Row, London, E.C.

No unused communications will be returned whether stamps are enclosed for that purpose or not, and to this rule we can make no exception.

All new books sent for review will receive notice, long or short, in the succeeding number. Thus all books received before the 12th *of* December *will be noticed in the* January *number; books received subsequently and up to the* 15th January *in the* February *number.*

NEWS NOTES.

Owing to the Christmas and New Year's Holidays, it has been thought advisable to alter the date of publication of the next issue of "The Bookman" from January 1st to December 20th. We trust that this new arrangement will meet with the approval of our readers, and that correspondents will help us by sending in communications by the 12th of the present month.

The death is announced of the Rev. Dr. C. M. Hyde, of Honolulu, the man to whom Stevenson addressed his terrible letter on the subject of Father Damien. The Boston *Literary World* says:—"A more vindictive letter than this perhaps was never penned. We are able to say upon very high authority that Mr. Stevenson was led before his death to see the subject in a different light, and even went so far as to admit that in his treatment of Dr. Hyde he had laid himself open to very heavy penalty." It will be seen from Stevenson's letters that he practically was aware that Dr. Hyde had told the truth, but he still thought that Damien's self-sacrifice should be praised, and that the facts should not have been published as they were. This is a debatable question, but the tone of Stevenson's letter can never be justified, and I have myself received letters from Dr. Hyde which proved at least that he believed he could make a terrible retort and refrained from doing so. Enough of such things, and let the dead rest.

We hear that Mr. Haggard contemplates starting about the end of the year for a somewhat prolonged tour in the near East. He will probably visit Cyprus (for the second time), the Holy Land, and he hopes also to go to Egypt to get up the Nile as far as Khartoum.

Mrs. Harrison (Lucas Malet) has recently returned from a visit to some friends in America. She is busy completing the MS. of a new short novel.

Mr. Gilbert Parker has just returned from a visit to America. He is contributing a new short novel, entitled "Michael and Angèle," to the new volume of *Harper's Magazine.*

Mr. Crockett is hard at work on his new novel, which will appear in the *Graphic.* It deals with the history of the Camisards, and in order to collect material, the author proposes to visit Paris, Nantes, and the old Huguenot strongholds. In "The Black Douglas" Mr. Crockett has already shown that his knowledge of French history and manners is as accurate as Mr. Weyman's. It is a remarkable fact that although many stories have been founded on the religious wars of France—the best perhaps is Miss Yonge's "Chaplet of Pearls"—no great novel treats of this period.

Mr. Burnand is not yet sure that he will illustrate the stories with which *Punch* is shortly to make a departure, or, more correctly, perhaps, a return to primitive ways. Mr. Burnand thinks with many other people that the question of illustration is quite an open one, and that fiction sometimes does better to stand alone. The opinion is noteworthy in these days of picture books and photographs.

We regret to hear the report that Mr. Archibald Forbes is very ill, and that to this cause his silence during the war is due. Mr. Forbes' trenchant pen would be a welcome addition to the forces of military criticism at the present time.

One of the most successful and valuable of recent American books is entitled "Tramping with Tramps," by Josiah Flynt. It is the most exhaustive authoritative study of tramp life yet published, and has been very warmly commended by the *Nation.* Josiah Flynt is Frank Willard, a nephew of Miss Frances E. Willard. He has travelled in many parts of the world, and has acquired a knowledge of life possessed by very few men. He has turned his knowledge to practical account, having done excellent service for some railroad lines that have been wrestling with the formidable tramp evil.

Startling news comes to us from America as to the reported consolidation of Harper and Brothers and Doubleday and McClure. It was understood in this country that the union had been practically completed, and that already the result had been most important modifications and enlargements of the plans of both houses. We have it, however, on the best authority that the plan has been found impracticable. It was abandoned with the consent of Mr. McClure as soon as several members of Harper and Brothers, who were not within reach at the time of the negotiations, returned to New York. It has now been arranged that Mr. G. B. M. Harvey, editor and proprietor of the *North American Review,* be appointed President and Managing Director of Harper Brothers. Mr. Harvey has purchased from the shareholders a large interest in the company. Mr. John W. Harper, the former President, becomes first Vice-President, and Mr. John Harper, through failure of health, has retired from the business. Mr. J. H. Harper says that the stock-holders of the company had felt

for some time the desirability of obtaining, as the active head of the company, a strong energetic man who, having experience, should also be young enough to handle effectively a large organisation. Mr. Harvey has been successful both in journalism and in business, and especially with the *North American Review*, the circulation of which has doubled since he took charge of it in May. He is also said to have done well in certain railroad enterprises, and it is understood that he has taken stock in Harper and Brothers to the extent of a million dollars. In this way the realisation of the great publishing trust in America threatens to be delayed.

We are sorry to hear that Mr. S. S. McClure had a narrow escape from being wounded, if not killed, recently. He was on his way to Far Rockaway, where he lives, on a train due there a little after five o'clock. Next to him sat Alexander H. Stevens, Vice-President of the Astor National Bank. As the train was passing the Rockaway Boulevard a pistol or rifle bullet crashed through the window beside which Mr. McClure was sitting, passed close to his head, and lodged in the woodwork of the car above. The police have been unable to learn who fired the shot. The bullet is said to have been a small one, and may have been fired from an air rifle.

We understand that Mrs. Lynn Linton's executors have placed in the hands of a well-known literary agent for disposal the MS. of the last novel she wrote. We anticipate that it will be published in the spring of the New Year.

MR. A. E. W. MASON.
From Photo by Elite, Aberdeen.

The title of Mr. Frankfort Moore's new novel is "The Conscience of Coralie." It will be published serially in the New Year in the *Lady's Pictorial*.

Sir Walter Besant's recently published novel, "The Orange Girl," has proved the most popular book he has written in recent years. It is now being dramatised, and will be produced at an early date.

Mr. J. Bloundelle Burton has completed the MS. of a new novel, to which he has given the title of "Servants of Sin." It will be published in the first instance as a serial, and afterwards in book form by Messrs. Methuen and Co.

Mr. Maurice Hewlett has written a new short story, which as at present arranged will be published in the next number of the *Anglo-Saxon Review*.

The serial story which will follow Mr. Chambers' new novel in *Cassell's Magazine* will be from the pen of Mr. Guy Boothby. Mr. Boothby's next novel, "Long Live the King," will be published in the *Windsor Magazine*, commencing in the Christmas number.

Mrs. Mannington Caffyn's new novel, "The Minx," now running serially in the *Lady's Pictorial*, will be published in book form in the early spring by Messrs. Hutchinson and Co., who were associated with the author in the success of "The Yellow Aster," probably the most successful first novel written in recent years.

Mr. George Horton, whose humorous novel, "A Fair Brigand," is now appearing serially in the *Gentlewoman*, has finished a new novel entitled "A Chance Insurgent." It deals with the recent political events in Crete, and readers of the *Daily Chronicle* may be interested to know that the author, who was formerly U.S. Consul in Greece, writes with unconcealed sympathy with the Greeks in their struggle with Turkey.

MR. BENNETT BURLEIGH.

Mr. S. R. Crockett's popularity seems to be steadily on the increase, and we note with interest that his recently published "Kit Kennedy" is already in its twenty-eighth thousand.

Dr. Doyle is, we hear, to write one of the short stories which are in the New Year to be a feature of the numbers of *Punch*.

We regret to hear that Miss Beatrice Harraden, who has recently arrived in New York, had rather a rough passage, and is somewhat indisposed in consequence. She is at present staying with Mr. Dodd, the head of the well-known firm of publishers who issue her books in America.

Mr. William Le Queux is spending the winter in San Remo. A new novel he has just written will appear in an early number of *Lippincott's Magazine*.

Mr. Stephen Crane is writing for *Lippincott's Magazine* a series of articles on the chief great battles of the world.

A New York lawyer, Mr. E. H. Crosby, who has enthusiastically championed the theories of Tolstoi, has abandoned his profession because the law is opposed to the principle of non-resistance, which he accepts both in theory and in practice. Mr. Crosby intends to devote himself wholly in future to his sociological work. He is, we believe, the son of the late Rev. Dr. Howard Crosby, who was in his time a well-known and highly orthodox Presbyterian minister.

SIR J. W. DAWSON.
From photo by Elliott & Fry.

Mr. Marriott Watson, whose novel, "The Princess Xenia," has just finished its serial course in *Harper's Magazine*, has another story completed, but it is not to be published until next year.

In the Christmas number of *Cassell's Magazine* Mr. Tighe Hopkins commences a series of tales of prison life, "The Silent Gate: a Voyage into Prison." McClure will publish them simultaneously in the United States.

Mr. E. Philips Oppenheim, whose novel, "Mysterious Mr. Sabine," is to be the supplement of the *Windsor Magazine* for Christmas, has written a new novel entitled "A Millionaire of Yesterday," which is, we hear, an entirely new departure, and likely to add greatly to his reputation.

The Comtesse de Brémont, whose novel, "The Gentleman Digger," has recently been the centre of a revived interest on account of its pictures of the Transvaal, is of Danish-Irish descent, though born in America. In her appearance and in all her characteristics she is a typical

LA COMTESSE DE BRÉMONT.

Norsewoman. The vivacity, almost eagerness of manner, the intense vitality and vigour so noticeable in "The Gentleman Digger," are seen, too, in the Comtesse de Brémont's latest book, "A Son of Africa." She has the vivid descriptive power of the true journalist, and conveys in a word the atmosphere of her scene. Next season Messrs. Greening and Co. are to publish another novel from her pen, called "Daughters of Pleasure."

Mr. St. John Adcock's next story is to be entitled "A Coward's Honour." The scene is once again laid in the East End of London.

In the opinion of more than one critic, Mr. Stanley Waterloo is the finest short story writer in America. A volume containing some short stories of very unusual strength is to be published in England by Messrs. Ward, Lock and Co. It is entitled "The Wolf's Long Howl." Sir Walter Besant is, it will be remembered, an admirer of Mr. Stanley Waterloo's work, and has already written an Introduction to one of his books.

Readers who recollect the great success of "Olive Varcoe" will be interested to hear that the author, Mrs. F. E. M. Notley, has finished a new novel, to which she proposes giving the title "Good Luck."

"Should She have Spoken," Miss Esther Miller's new novel, is to be published by Messrs. Ward, Lock and Co.

The same publishers will issue Miss Winifred Graham's new novel, "The Beautiful Mrs. Leech."

Mr. L. Cope Cornford's new novel is, we understand, to be entitled "Northborough Cross." It will appear, we believe, as *Lippincott's Magazine* complete novel.

"An Ordeal by Fire" is the title of a new novel which Dr. C. J. Wills, author of "The Land of the Lion and the Sun," has written in collaboration with Mr. Godfrey Burchette.

Mr. George Knight, whose "Winds of March" attracted very unusual attention, has nearly finished a new novel entitled "The Substance of His House."

"The Life of Dr. Berry," on which the Rev. J. S. Drummond has been engaged for some months past, will be published by Messrs. Cassell and Co. on Monday, December 4th.

Mr. Pearson's daily paper is not, we hear, likely to be seen until next year—possibly about Easter. Other new periodicals are also to be postponed till there is peace in South Africa.

Mr. Halliwell Sutcliffe is writing for a magazine another series of road romances, in the same school as those he wrote for *Pearson's*. Other short stories which should prove interesting are those under the title "The Silent Gate," which Mr. Tighe Hopkins has written for *Cassell's*. Mr. Hopkins' great knowledge of prison life has served him admirably in this excellent book.

Mr. Guy Boothby is to write another Indian story next year—the plot of which has been spoken of with enthusiasm by Mr. Kipling. Mr. Boothby, by the way, is one who believes entirely in the morning hours for his best efforts. He rises in summer at half-past three, in winter at five, and has a good day's work done before breakfast.

MISS CHOLMONDELEY.
From an Oil Painting.

The beautiful edition of Plumptre's "Dante," published by Messrs. Isbister in five charming little volumes, has had a great success in this country, and ought to be immensely in request for Christmas presents. It is to be taken up in America by Messrs. D. C. Heath and Co.

We ought to have called attention before this time to the change in the *Leisure Hour*. It has now been made the size of the *Strand*, and is being edited with great spirit. It is a thoroughly safe family magazine with a religious tone, free from sensationalism, and ought to be widely sold. We believe that Mr. Stephens, who has conducted it so successfully for many years, now retires, and that the new editor is

the Rev. C. H. Irwin, who has been attached for some time to the Religious Tract Society's staff.

Messrs. Dodd, Mead and Co., of America, have been unable to publish the third part of Tolstoi's new story.

Our readers will be interested in the portraits given this month of Mr. A. E. W. Mason, whose new novel, "Miranda of the Balcony," is one of the great successes of the season; of Mr. Bennett Burleigh, the famous war correspondent of the *Daily Telegraph*, whose despatches are being read with such great interest at the present time; of Sir J. W. Dawson, the famous scientist, whose recent death has left such a gap in the intellectual life of Canada; and of Miss Cholmondeley, whose new book "Red Pottage" is certainly the novel of the month.

The separate plate portrait of Mr. Ruskin, which is presented with this issue, is from a copyright photograph by Mr. J. McClelland, Withenfield House, Liscard, Cheshire. The photograph was taken in Mr. Ruskin's study at Brantwood, in July, 1897.

MONTHLY REPORTS OF THE WHOLESALE BOOKSELLING TRADE.

(1) ENGLAND.

OCTOBER 23RD TO NOVEMBER 18TH, 1899.

Trade is somewhat quiet, and compares unfavourably with that of former years. The fact is, the public are too much absorbed in the daily papers and "specials" to devote much attention to general literature, and well does the bookseller know it. This is the general opinion on all hands.

The foreign and colonial business continues steady, with the exception of orders from South Africa, which already show a considerable shrinkage.

Mention must first be made of books dealing with South Africa. Nothing on this prominent subject comes amiss, and the sale of Fitzpatrick's "The Transvaal from Within" has been enormous, severely taxing, for a time, the energies of both printer and binder. Maps of the seat of the war, also, have been selling by thousands, and as quickly as the entire map-lithographic trade of London could turn them out.

The 6s. novel is still an important ingredient in the literary food of the public. The favourites are "Red Pottage," by M. Cholmondeley, and "The Slave," by R. Hichens. Even this department has felt the influence of the war fever.

Little notice appears to be taken of theological treatises, and the "Church Question" is quite in the background, that is, so far as its connection with the book trade is concerned.

The old art of embroidery seems to have been revived, if the sales of W. G. P. Townsend's work on the subject have any meaning.

During the past month new books have been pouring in at the rate of hundreds per week. There are far too many of them, and it means selling, say, 12 each of 100 books instead of, as in the old times, 100 each of 12 books. There is a considerable difference between these two sets of figures.

There is little change in the magazine world. Ladies still appreciate the issues of *The Woman at Home*, and the other magazines are much the same as last month so far as sales go.

Just now the trade groans beneath the burden of illustrated annuals, with unwieldy coloured plates; but their sales are soon over, as many of them quickly go out of print.

The list appended bears out what has been said of the little attention paid to general literature at the present moment:—

The Transvaal from Within. By J. P. Fitzpatrick. 10s. net. (Heinemann.)
The Letters of R. L. Stevenson. 2 vols. 25s. net. (Methuen.)
Richard Carvel. By W. Churchill. 6s. (Macmillan.)
A Corner of the West. By E. H. Fowler. 6s. (Macmillan.)
Red Pottage. By M. Cholmondeley. 6s. (E. Arnold.)
The Slave. By R. Hichens. 6s. (Hutchinson.)
A Double Thread. By E. T. Fowler. 6s. (Hutchinson.)
The Colossus. By Morley Roberts. 6s. (E. Arnold.)
The Orange Girl. By W. Besant. 6s. (Chatto.)
Stalky and Co. By R. Kipling. 6s. (Macmillan.)
Miranda of the Balcony. By A. E. W. Mason. 6s. (Macmillan.)
His Darling Sin. By M. E. Braddon. 6s. (Simpkin.)
The King's Mirror. By A. Hope. 6s. (Methuen.)
Mammon and Co. By E. F. Benson. 6s. (Heinemann.)
Wine on the Lees. By J. A. Stewart. 6s. (Hutchinson.)
The Scarlet Woman. By J. Hocking. 3s. 6d. (Bowden.)
Embroidery. By W. G. P. Townsend. 3s. 6d. net. (Truslove.)
Parker (J.) An Autobiography. 6s. (Hodder.)

WEEKLY SUMMARY OF THE WHOLESALE BOOK TRADE.

Week ending
Oct. 28—A fairly busy week in the home department. Colonial and foreign orders rather lighter.
Nov. 4—Business not so good as it should be for the season. Foreign and colonial trade a little brisker.
Nov. 11—Trade this week is inclined to be quiet, improving slightly at the close. In the export trade there is a falling-off.
Nov. 18—A slightly better week in the home trade. Colonial and foreign departments still rather quiet.

(2) SCOTLAND.

OCTOBER 20TH TO NOVEMBER 20TH, 1899.

From all the leading publishing houses there came a constant supply of books, and in many directions the competition to get a prominent place in the publishing season was excessively keen. Active expectations for a brisk season have so far, however, been disappointed, the intense interest in war news having seriously affected book sales.

Everything connected with South African affairs was eagerly bought up, and the most successful book during the month continued to be Fitzpatrick's "The Transvaal from Within," which, although published at a net price, was readily stocked by the trade.

"Under the Sjambok," a tale of the Transvaal, was taken by the libraries, and such works as "The Last Boer War," by Rider Haggard, and "Paul Kruger's Life," by Mackenzie, were easily sold. Anything illustrative of war operations, of course, met the popular demand, and the specials of *Black and White* went off in thousands.

Biography was well represented in the issue of "Sir John Millais' Life," and in the appearance of "R. L. Stevenson's Letters."

As is usual at this season, quite a number of religious books were published. Dr. Matheson's "Studies in the Portrait of Christ" was the one which had the best sale, but Dr. Bruce's "Moral Order of the World," and, just as this report is written, Dr. Stalker's "Christology of Jesus," promise also to claim attention. Two books of much local

interest were published in "The Social Life of Scotland in the Eighteenth Century," by Graham, and "Robert Burns in Stirlingshire," by Harvey. Although an expensive book, the former sold well, and the latter was held to be quite worthy of a place in Burns literature.

The leading novel at three and sixpence was undoubtedly "The Strange Adventures of Israel Pendray," by Silas Hocking, and, although a very large number of six shilling works of fiction appeared, "Stalky and Co.," by Kipling, easily held the first place in popularity, closely followed, however, by Munro's "Gilian the Dreamer" and the Duchess of Sutherland's "One Hour and the Next."

In keeping with the approach of Christmastide, many very beautifully got up gift books, children's books, annuals, and annual volumes came to hand, which, with double numbers of magazines and the usual efforts of the illustrated papers, provided purchasers with a very large variety of literature.

The following is our list of best selling books throughout the month :—

The Transvaal from Within. By J. P. Fitzpatrick. 10s. net. (Heinemann.)
Stalky and Co. By R. Kipling. 6s. (Macmillan.)
Gilian the Dreamer. By N. Munro. 6s. (Isbister.)
One Hour and the Next. By M. Sutherland. 6s. (Methuen.)
Strange Adventures of Israel Pendray. By S. Hocking. 3s. 6d. (Warne.)
A Corner of the West. By E. H. Fowler. 6s. (Hutchinson.)
Red Pottage. By M. Cholmondeley. 6s. (Arnold.)
Studies in the Portrait of Christ. By Dr. Matheson. 6s. (Hodder.)
Bruce's Moral Order of the World. 7s. 6d. (Hodder.)
Life of Sir John E. Millais. 32s. net. (Methuen.)
R. L. Stevenson's Letters. 20s. net. (Methuen.)
Social Life of Scotland in the Eighteenth Century. By H. G. Graham. 24s. (Black.)
More Pot Pourri from a Surrey Garden. By Mrs. Earle. 7s. 6d. (Smith, Elder.)
Yellow Badge. By J. Middlemas. 6s. (Digby, Long.)
The Last Boer War. By Rider Haggard. 1s. (Kegan Paul.)
Tales of Space and Time. By H. G. Wells. 6s. (Harpers.)
Crown of Life. By George Gissing. 6s. (Methuen.)
Miranda of the Balcony. By A. E. Mason. 6s. (Macmillan.)

NEW WRITER.

MRS. HENRY DE LA PASTURE.

LAST month we called attention to the very fine and careful literary workmanship shown in "Adam Grigson," Mrs. de la Pasture's latest novel. The writer's personal history is of exceptional interest, and we are pleased to be able to tell our readers something of a lady whose work cannot fail to attract the attention of all educated and sympathetic readers.

Mrs. Henry de la Pasture is the daughter of Mr. Edward Bonham, late H.M. Consul at Calais, and was born at Naples, where her grandfather, Mr. Edward Walter Bonham, C.B., was Consul-General for many years. She is also a granddaughter of General Sir Henry Floyd, Bart., whose sister married the great Sir Robert Peel. In 1887 she married Mr. Henry de la Pasture, third son of the late Count de la Pasture, whose father escaped the guillotine during the Reign of Terror, and took refuge in Monmouthshire, where Mr. and Mrs. Henry de la Pasture have just become owners of a beautiful property on the river Wye, at Llandogo.

Mrs. de la Pasture is well known as an amateur actress, especially in the West of England, where she wrote her novel "Deborah of Tod's," from six summers' experience of life in a Devonshire cottage. She is also devotedly fond of cricket, and is a member of the White Heather and Southdown Ladies' cricket clubs. She has loved scribbling from her earliest childhood, and is the author of one or two children's books, but early determined never to publish a novel until she had attained the age of thirty years. Mrs. de la Pasture is the mother of two little girls, and her only brother, Lieutenant Bonham, is now with the 2nd Devons up at Estcourt.

SOME NEW BOOK COVERS.

THE cover of Mr. Malcolm Bell's "Rembrandt," published by Messrs. George Bell and Sons, is designed by the late Mr. Gleeson White, and is carried out in gold upon a dark grey green linen by James Burn and Co., Limited.

Mr. F. R. Kimborough is the designer of the cover for Mr. Clark Russell's "The Ship, Her Story," published by Messrs. Chatto and Windus. The design is worked in gold, sage green, white, and dark blue on a pale pink linen by James Burn and Co., Limited.

The cover for Hugh Thomson's "Peg Woffington" is designed by the illustrator of the book himself, and is executed in gold upon a green cloth by Mr. Matthew Bell. The book is published by Mr. George Allen.

The cover for the "Judgment of Helen" is the work of Mr. Reginald Rigby, and is worked out in sage green, white, black and brown upon a golden brown linen by James Burn and Co., Limited. The publisher is Mr. John Lane.

The cover for Messrs. Macmillan and Co.'s new 3s. 6d. Cranford Series is by James Burn and Co., Limited, who have also bound the book with the design in gold and green on a pale green linen.

The cover for Mr. John Lane's handsome edition of "The Fables of La Fontaine" is the work of Mr. Percy H. Billinghurst. The book is bound in a pale green linen, and the design is effectively executed in red, yellow, and dark green by James Burn and Co., Limited.

Mr. Byam Shaw has illustrated as well as designed the cover for Mr. George Allen's edition of "Tales from Boccaccio." The book is bound by Mr. Matthew Bell in a green linen, the design being worked out in dark blue, gold, and two shades of green.

The cover for Lewis Carroll's "Picture Book," published by Mr. T. Fisher Unwin, is the work of Mr. J. A. Duncan, and has been executed by Messrs. Key and Whiting in gold upon a black cloth.

The cover for Mr. Harding Davis's new novel, "The Lion and the Unicorn," published by Mr. Heinemann, is designed by Mr. F. R. Kimborough, and worked out in black and pale grey on a pale green linen by James Burn and Co., Limited.

"Peaks and Pines" is bound as well as published by Messrs. Longmans. The design is effectively worked out in black and white on a pale grey linen.

"London Souvenirs," published by Messrs. Chatto and Windus, has a cover designed by Mr. J. A. Duncan. The

book is bound in pink linen by James Burn and Co., Limited, the design being stamped in black and white.

The cover for "Rose and Chrysanthemum," published by Messrs. Sands and Co., is the work of Mr. J. A. Duncan, and is effectively executed in flesh, crimson, and black on a blue grey linen by James Burn and Co., Limited.

Messrs. James Burn and Co., Limited, have designed and executed in gold on a dark red cloth the cover for a handsome work on "Burmah," about to be published by Messrs. Sampson Low and Co., Limited.

The cover of "Unto the Hills" is most artistically printed from half-tone blocks in three colours, red, blue, and yellow. It is from a design of Mr. G. H. Edwards, and is printed and bound by Messrs. Hazell, Watson, and Viney, Limited.

The cover of the "Encyclopædia Biblica" is from a design by Mr. A. A. Turbayne. It is stamped in "blind," the lettering only being in gold.

The effective cover for "Dr. Nikola's Experiment" is the work of Messrs. Straker and Son. It is executed in flesh colour, black, and blue on sage green cloth.

The cover for Messrs. Warne's edition of Lord Tennyson's Works is tastefully executed in gold on a pale grey green linen with a cream inlay in the centre.

THE READER.

STEVENSON'S LETTERS.*

OUT of these noble volumes of Stevenson letters two things come to me of new, of which the first is the more important. Before and above all else these books (with their appendage the Vailima Correspondence) are the record of as noble a friendship as I know of in letters. And perhaps, as following from this, we have here a Stevenson without shadows. Not even a full statue, but rather a medallion in low relief—as it were the St. Gaudens bust done into printer's ink.

It is difficult to say precisely what one feels, with Mr. Colvin (and long may he be spared) still in the midst of us And yet I cannot help putting it on record that what impresses me most in these volumes, wherein are so many things lovely and of good report, is the way in which, in order that one friend may shine like a city set on a hill, the other friend consistently retires himself into deepest shade. Yet all the same Mr. Colvin is ever on the spot. You can trace him on every page—emergent only when an explanation must be made, never saying a word too much, obviously in possession of all the facts, but desirous of no reward or fame or glory to himself if only Tusitala continue to shine the first among his peers. Truly there is a love not perhaps *sur*passing the love of women, but certainly *passing* it, in that it is different in kind and degree.

Obviously, however, Mr. Colvin often wounded with the faithful wounds of a friend, and sometimes in return he was blessed, and sometimes he was banned. But always the next letter made it all right.

To those outside of his family and familiars Stevenson was always a charming and sometimes a regular correspondent. To myself, with no claim upon him save that of a certain instinctive mutual liking, he wrote with the utmost punctuality every two months from 1888 to the week of his death. It is the irony of fate that about thirty of these letters lie buried somewhere beneath, above, or behind an impenetrable barrier of 25,000 books. In a certain great "flitting" conducted by village workmen these manuscripts disappeared, and have so far eluded all research. But at the next upturning of the Universe, I doubt not they will come to light and be available for Mr. Colvin's twentieth edition. It was a great grief to me that I had no more to contribute besides those few but precious documents which appear in their places in the second volume of "Letters to Family and Friends."

Albeit, in spite of every such blank, here is such richness as has not been in any man's correspondence since Horace Walpole's—yet never, like his, acidly-based, never razor-edged, never for all Stevenson's Edinburgh extraction, either west-endy or east-windy. Here in brief are two books, solid, sane, packed with wit and kindliness and filled full of the very height of living.

Not all of Stevenson is here—it seems to me, not even the greater part of Stevenson. Considered from one point of view, there is more of the depths of the real Stevenson in a single chapter of Miss Eve Simpson's "Edinburgh Days," especially in the chapter entitled "Life at Twenty-five," than in any of these 750 fair pages. But with such a friend as Mr. Colvin this was inevitable. He has carried out that finest of the maxims of amity, "Censure your friend in private, praise him in public!" And, indeed, if ever man deserved to be praised it was Stevenson. So generous was he, so ready to be pleased with other men's matters, so hard to satisfy with his own, a child among children, a man among men, a king among princes. Yet, all the same, anything of the nature of a ploy stirred him to the shoe soles, down to that last tragic bowl of salad and bottle of old Burgundy on the night before he died. He was a fairy prince and a peasant boy in one, Aladdin with an old lamp under his arm always ready to be rubbed, while outside his window Jack's beanstalk went clambering heavenward a foot every five minutes.

All the same, it gives one a heartache—even those of us who knew him least—to think that no more of these wide sheets close written and many times folded will ever come to us through the post. And what the want must be to those who knew him longer and better, to Mr. Colvin, Mr. Gosse Mr. Henley, only they know.

For myself, I am grateful for every word set down here. It is all sweet, and true, and gracious. The heaven seems kinder to the earth while we read, and in the new portrait Tusitala's large dark eyes gleam at us from beneath the penthouse of his brows with a gipsy-like and transitory suggestion.

"The Sprite" someone called him. And it was a true word. For here he had no continuing city. Doubtless, though, he lightens some Farther Lands with his bright wit, and such ministering spirits as he may cross on his journeying are finding him good company. *Talofa Tusitala*, do not go very far away! We too would follow you down the "Road of Loving Hearts."

S. R. CROCKETT.

* "Letters of Robert Louis Stevenson." 2 vols. 25s. (Methuen.)

SOME NEW BOOK COVERS.

THE LATE GRANT ALLEN.

MANY friends have written with sympathy and sorrow their regrets that we have lost Grant Allen, notably Mr. Andrew Lang in the *Daily News*, and Mr. Edward Clodd in the *Daily Chronicle*. All bear testimony, as all that knew him could not fail to do, to his great learning, his largeheartedness, and his generosity of nature. One point, however, has been overlooked, and it is one which I could wish, as Grant Allen would have wished, to see emphasized in an account of his career. It has been noted that Canada was the place of his birth, that he owed his education to Oxford, and that he is chiefly identified with his home at Hindhead; but not the repose of manner that Canadian life engenders, nor the refinement that Oxford alone among our Universities can give, were more marked in Grant Allen than the fact of which he was eminently proud, that he was an Irishman. His Celtic origin was the key to his whole character and explains many things that should not be ignored.

From Photo by] THE LATE MR. GRANT ALLEN. *[Elliott & Fry.*

The above photograph is considered by Mr. Grant Allen's family to be the most life-like portrait ever taken.

There are gulfs separating the Englishman, the Scotsman, and the Irishman of to-day which the railway train, the steamboat, and the marvellous cosmopolitanism of London do not succeed in modifying to any material extent. You have only to go for a walk in the country in any part of the sister isles in order to see the difference. You are four miles from a town with which you are unacquainted, and you are tired; you ask the distance. The Englishman will tell you bluntly that it is four miles away, or if of the peasant class he will not know; the Scotsman, that it is four miles and a weary up-hill journey; he will probably add that you will be very tired if you attempt it; the Irishman will leave you in the vague. Without actually telling an untruth he will send you along cheerily under the impression that at the end of an easy mile or two you will have reached your destination. The average Englishman and Scotsman pronounce the Irishman insincere—in which the average Englishman and Scotsman show a lack of insight. It is all a question of temperament.

Grant Allen was often quoted as if everything that he said was to be taken literally, or that if it were not to be taken literally he was insincere. This was to misunderstand his temperament. When he declared that breaking stones on the road was better than the literary profession, he was in one of his moods. When he insisted that such and such a book was the greatest work of genius of the age, he was in another of these moods. No one really loved the literary profession more than Grant Allen. No one obtained altogether more of the joy of life that it could bring. No one, moreover, had a clearer critical insight as to the really worthy among his contemporaries. This did not prevent him giving a helping hand wherever a helping hand was needed. His encouragement in the face of the cold and unsympathetic criticism of the press sent many a young writer with renewed strength and perseverance along the pathway of life.

It should not be necessary to emphasise the Celtic element in Grant Allen, because he was always insisting upon it himself, and because he did more than any one else to popularise the theory of the Celtic element in literature first propounded by Renan and Arnold. His very versatility was the outcome of his Celtic origin. His suggestion, which often found its way into the press, that he had to write stories for bread, whereas he would fain work at scientific research, was not to be taken too seriously. He wrote stories as he wrote about art, about literature, about science, because his versatile temperament rendered it inevitable that he should do all these things. He was, in fact, a better, a kindlier, and in every way a nobler edition of George Henry Lewes. I do not for a moment believe that Allen, had he in early years come into a fortune, would have concentrated himself upon science in the way that Huxley did; or that if he had done so his life would have been as happy as it undoubtedly was.

It was many years before I met Grant Allen that I came to admire him heartily. I had read within a few months

the volume of *Strange Stories*, examples of fiction which he never surpassed, and also his *Anglo-Saxon Britain* and *Evolutionist at Large*, which were issued a year or two earlier. The *Strange Stories* contained "The Reverend John Creedy" and "The Curate of Churnside," two unforgettable stories.* The *Anglo-Saxon Britain*, published by the Christian Knowledge Society, was a corrective of Professor Freeman's fanaticism as to the place of the Anglo-Saxon in the story of the English race. It made one regret that its author was not a professional historian, just as the *Evolutionist at Large* made one sorry that he was not a professional man of science. Nevertheless, Grant Allen unduly assisted in a dispraise of his fiction that was not in the least justified. "He often told me gaily," says Mr. Frederic Harrison, "that I should not trouble myself with his task-work of that kind."† But I imagine that no writer of fiction, from Scott downward, has found his achievement other than task-work, and in any case there are a score of popular novelists of to-day whose fiction is not embodied in so good a literary style, nor is it so abounding in ideas as was that of this self-depreciating writer. Before he died, however, his gifts as a story-writer were really beginning to be taken seriously, and his stories were realising in the *Strand Magazine* and elsewhere the high prices which are associated with the most accredited reputations in fiction.

None the less will one willingly recognise the charm which Mr. Grant Allen always brought to the popular exposition of science. He loved nature as I have never seen it loved by any other man. He would dart towards some tiny flower by the hedgerow and talk of it with a quite beautiful sympathy; he would watch the movements of a bird or an insect with an observation that seemed extraordinary to the average, and merely literary, person. Then he could turn to literature, to folk-lore, to a hundred problems that implied hard reading, with an equal zest to that which he had shown for nature.

There was indeed one subject over which I personally was crazy, into which Grant Allen would not follow some of his friends. He cared nothing for bibliography. It seemed not to him to have sufficient hold on the essentials in life. I remember once introducing to him another dear friend, a prince among bibliophiles, now also at rest, Mr. Dykes Campbell. But nothing would make him care for that "madness"—as perhaps it is—although he had himself a charming library enriched with autographs from Darwin, Spencer, and other eminent men of science; and all the younger poets whom he had so zealously befriended. Yet here I may note that in my own library not the least valued treasure is one of Mr. Allen's own books with the following inscription:—

WITH KIND REGARDS FROM GRANT ALLEN.
Deign, kindly editor, to look
With favour on a foolish book;
Nor doom it to condign perdition
Because 'tis not a First Edition.
Forbear the rest to read, but take
This fly-leaf for the writer's sake.

Hindhead, May 27th, 1894.

Not less interesting is a copy of *The Woman who Did* in which the author had written an injunction to "Read, mark, learn, and inwardly digest it." That book, it will be remembered, was inscribed "To my dear wife, to whom I have dedicated my twenty happiest years"; and here let me say that the picture of Grant Allen as an unhappy and a discontented man is absolutely remote from the facts. In the whole range of English domestic life there could not have been any home circle more impressively attractive. Devoted to his wife, who not less than himself fascinated all who visited their house, Grant Allen delighted to dispense hospitality. And among his guests he was the soul of geniality and joyousness. Nor were his sympathies confined to those who assumed more or less his own outlook upon life's mysteries. To say that he had devoted friends in the Christian Church is only to say that all who really came to know Grant Allen came to love and honour him as well. Then what a lesson he taught of industry and quiet work, even under the conditions of a painful illness. Almost at the moment of his death three books appeared with his name upon their title-pages. *Twelve Tales*, a selection from his short stories, had a preface which his friends now read with a deep melancholy. *The European Tour*, a volume for the guidance of travellers, was the outcome of much pleasant journeying through Europe with his wife. These two books were published by his nephew, Mr. Grant Richards, while Mr. John Lane has issued a luxurious edition of White's *Natural History of Selborne*, to which Grant Allen's Notes and Introduction give a very special value.

An undue measure of reminiscence is perhaps uncalled for so soon, but it is to be hoped that a brief memoir of Grant Allen will ultimately be given to the world. I say "brief" because the lives of the most distinguished men that have ever lived have nearly all been too long, and the world is impatient now of long biographies. It consigns them to oblivion before half an edition is exhausted. But a brief *Life* of Grant Allen, indicating his strenuousness, his kindliness, his extravagant generosity towards his fellows, must be written, and it is to be hoped that it will be written by his friend Mr. Edward Clodd, in whose company and under whose roof I recall many a pleasant hour of Grant Allen's talk. One Whitsuntide holiday at Mr. Clodd's Aldeburgh residence particularly recurs to me, and I find in my copy of Grant Allen's poems, *The Lower Slopes*, the following verses in the author's handwriting. They were an impromptu farewell after some days of exhilarating companionship with Mr. Thomas Hardy as a fellow-guest. Mr. Edward Whymper was of the party for a short time. Hence the reference to the Alps. The kindly rhymes—he would not have wished that they should be counted for more—in Grant Allen's singularly neat handwriting, bear the signatures of "Grant Allen," "E. Clodd," and "T. Hardy."

Oh, how we laughed until we cried,
In Stafford House, at Whitsuntide!
What words we spake of men and gods,
Beneath that friendly roof of Clodd's.
* * * *
How late we tarried, slow and tardy,
Yet loth to lose one tale from Hardy!

* They are reprinted in Twelve Tales by Grant Allen (Grant Richards), 1899.

† Grant Allen. An Address delivered at Woking on October 27th, 1899, by Frederic Harrison. Privately printed, 1899.

How lightly flew the luring hours,
Their wings just clashed with summer showers:
Wild winds might blow from every quarter;
Still beamed the genial face of Shorter:
Big drops might patter by the gallon;
Still faster flowed the tongue of Allen.
The clock might point a warning hand:
What recked of clocks that jovial band,
While Alps with virgin snow stood hoary,
Or Wessex moors lay steeped with glory,
While wistful wreaths of smoke upcurled
To veil an all too solid world,
And limpid still on souls untroubled
The crystal fount of whiskey bubbled?

* * * *

Ah, years that come, ah, years that go,
You bring us weal or bring us woe,
But not one hour, I'll lay you odds,
To match that Whitsun week at Clodd's!

This reminiscence—and there are a dozen similar in the fly-leaves of my books—is most mournful to some of us to-day when we remember also that those bright conversations, those invigorating debates, will never be repeated. But let it not be said that Grant Allen's life was in the main unhappy or unsuccessful. To him was given a noble wife, a beautiful home, a devoted circle of friends, and as much of literary success as comes to most men. That he died at fifty-one in the fulness of his powers is the unspeakable tragedy; but his death had no relation to his zeal for work, to his boundless intellectual activity. The painful disease that had seized him would have come just the same had he been destined for a life of idleness. He set us, however, a noble example of tolerance and generosity. Many a younger writer will ever look back and affectionately recall the encouraging word from Grant Allen. Many men and women who knew him will pray that their own life-work, when the end comes, may in all sincerity receive an equal meed of well-deserved praise.

CLEMENT K. SHORTER.

THE JOURNALIST.

NEWS OF THE MONTH.

Last month the members of the reporting staff of the *Manchester Guardian* met together to take formal leave of their colleague, Mr. Arthur Haukes, who has been appointed the news representative of the *Daily Mail* in the North of England. Mr. W. A. Shovelton presided. A handsome writing desk, suitably inscribed, was afterwards presented to Mr. Haukes as a memento of an association which has been exceptionally agreeable to "the room."

Mr. J. L. Edmondson has relinquished the position of sub-editor of the *Nottingham Evening Post*, having been appointed to a similar post on the *Manchester Evening Chronicle*. It is a little over six years since Mr. Edmondson, a Yorkshireman, joined the reporting staff of the *Nottingham Daily Guardian*. A year later he was entrusted with the sub-editorship of the *Evening Post*, and very thoroughly has he justified the confidence reposed in him by his employers. This was unreservedly acknowledged by Mr. J. T. Forman, J.P., one of the proprietors of the *Guardian* and *Post*, at a gathering of the literary staff held at the office on the 17th ult. The occasion of the gathering was the presentation to Mr. Edmondson of a handsome marble clock bearing the inscription:—"Presented to Mr. J. L. Edmondson by his colleagues on the *Daily Guardian* and *Evening Post*, Nottingham, November 17th, 1899." The presentation was made by Mr. Forman, who paid a high tribute to Mr. Edmondson's work, and said he had gained the thorough confidence of his employers and the goodwill of every member of the staff. Mr. Edmondson was also the recipient of several other presents from his colleagues and friends.

Mr. John Hackford, who has been connected with the literary staff of the *Nottingham Daily Guardian* for the last five years, has been appointed to the sub-editorship of the *Nottingham Evening Post* in succession to Mr. J. L. Edmondson.

Journalists who have visited Birmingham and the neighbouring towns will regret to hear of the retirement, under the age-limit rule, of Mr. Joseph Dorrington, who since 1883 has been chief telegraph superintendent for the Birmingham district, and who has been in the telegraph service for forty-five years, forty of which he has spent in Birmingham. Mr. Dorrington's courtesy in his relations with pressmen, and his success in arranging for their special requirements, even in difficult circumstances, have earned their lasting gratitude.

Mr. D. Ross Williams, chief reporter of the Chester *Courant*, has obtained an appointment on the Parliamentary staff of the *Daily Telegraph*.

Mr. G. E. Dodsworth is the second special correspondent sent out by the *Pall Mall Gazette* to South Africa, and he is with the Natal Field Force. Mr. Dodsworth has already seen service abroad, having acted for the *Globe* on one occasion in the Soudan. The *Pall Mall* is represented on the Western border by Mr. J. Emerson Neilly.

Mr. Joseph Carr, who has been connected with Dewsbury journalism for twenty-two years, has retired from the permanent staff of the *Dewsbury District News* and *Batley News*. On doing so he entertained the staff, who made him a presentation.

Mr. John Brimmell, founder and proprietor of the *Launceston Weekly News*, has died at the age of seventy.

Strong opposition has been evoked in Leeds against the *Sunday Guardian*. It is considered an attempt to utilise the war interest to establish a new Sunday paper.

SCOTLAND.

Mr. Fred Shivas, Aberdeen representative of the *Dundee Courier*, and formerly a member of the *Aberdeen Free Press* reporting staff, has been appointed editor of the *Durham Chronicle*.

Mr. R. D. Neish, formerly of Dundee and afterwards of Walthamstow, has received an appointment on the staff of the *Shanghai Mercury*.

Mr. J. D. Brown, of the editorial staff of the *Dundee Advertiser*, has joined the staff of the *Galway Express*.

IRELAND.

The *Dublin Daily Express* and the *Evening Mail* are changing owners, and negotiations for the transfer have been going on for some time. The staffs of the two papers have recently been considerably altered and reduced. Mr. J. H. Wright and Mr. M. Wilde, of the reporting staff, have succeeded to the editorial control of the *Mail*, and Mr. F. H. Wayland becomes chief reporter. Mr. Adams and Mr. Bermingham, late of the *Independent*, have been appointed to the reporting staff (temporarily). Mr. McPeake, until lately assistant sub-editor of the *Express*, becomes sub-editor, with Mr. McNaughton, transferred from the *Mail*, as his assistant.

Some important changes have taken place in the editorial departments of the various papers owned by the "Irish *Independent* Publishing Company." Mr. James O'Donovan, who has for some years been editor of the *Independent*, has resigned the position to take up the editorial control of the *Cork Herald*. Mr. Maurice Rhyle, editor of the *Evening Herald*, changes positions with Mr. M. A. Manning, editor of the *Weekly Independent*. Finally, Mr. J. J. Clancy, M.P., has taken up the editorship of the new *County Council Gazette* issued from the same office.

Mr. John P. Gaynor, B.L., has been presented by his colleagues of the *Freeman's Journal*, *Evening Telegraph*, *Weekly Freeman*, and *Sport*, with a silver tea-service and a handsome address on the occasion of his marriage.

WALES.

Mr. Charles Tomkin, who for many years acted as the Penarth correspondent of the *Western Mail*, died at the end of October at the age of fifty-six. Before coming to Wales Mr. Tomkin was Bandmaster of the Duke of Cornwall's Rifle Volunteers in Penzance, of which place he was a native.

The death occurred at Swansea on November 2nd of Mr. Charles Lambert Bath, one of the directors of the *Cambrian* newspaper. Deceased, who was only about forty years of age, was a member of the Swansea Harbour Trust and a director of the Rhondda and Swansea Bay Railway Company.

There recently passed away at Llangollen, on her seventy-eighth birthday, Mrs. Hugh Jones, wife of the late Rev. Hugh Jones, a Calvinistic Methodist minister at Llangollen. She and her late husband were the part proprietors of the *Llangollen Advertiser*, which they established forty years ago.

ISLE OF MAN.

Newspaper enterprise in the Isle of Man is just now very much in evidence. The proprietors of the *Isle of Man Examiner* are erecting in their handsome new premises at the junction of Victoria Street a speedy web printing machine of the latest type, and have also placed orders for other new machinery.

The proprietors of the *Isle of Man Times*, too, announce that they have ordered a fast web machine to be delivered and erected next spring.

NEW BOOKS.

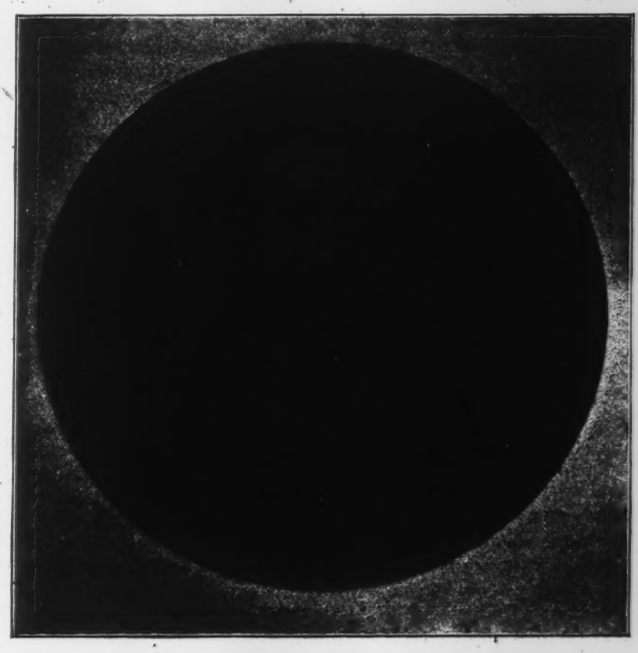
MR. GOSSE'S LIFE OF DONNE.*

There are subjects in history and literature which it is possible to exhaust once for all by what the French term a magistral work. There are others which recur from time to time as novelties, perpetual puzzles for the curiosity of successive generations. Mr. Gosse has been so fortunate as to find a theme combining both these characters in Donne. As regards the external facts of Donne's life, it is probable that the last word has been spoken. It is possible that undiscovered information may still lurk in unexplored archives; but, apart from such lucky or unlucky finds, it is not likely that anything of importance has escaped the diligence of Mr. Gosse and his coadjutor Dr. Jessopp. Errors and oversights must exist in theirs as in every other human work; particular inferences may be disputed with more or less reason, but when all has been said and done nothing will remain to encourage anybody to write Donne's life anew. Yet, and here Mr. Gosse's good fortune is especially conspicuous, his book is not one of those which the world accepts with gratitude and lays aside with relief as a good thing done, a volume to be taken down from the shelf whenever the infrequent spirit shall move. If, as biographer, he has

> Struck
> One from the weary scroll of human tasks,

as psychologist he has set—or rather re-set—the world a puzzle which will last it for ever. His biography will never lose its freshness or its charm so long as mankind continue to be interested in *Problematische Naturen*.

A biographer of Izaak Walton observes, "*Perhaps* the satires and the sermons of Donne might have kept his name alive amongst a small company of literary men; but Walton has made Donne familiar to the majority of English churchmen." Donne's literary immortality is no matter of mere conjecture; but it is true that he has been in general better known as the exemplar of sanctity depicted by Walton than either as preacher or poet. He must have seemed to most a seventeenth century John Sterling, mainly owing his vitality to his biographer. Students of his period must nevertheless have been aware that he was neither a saint nor a nonentity. The extraordinary fact that one brought up a Roman Catholic and engaged in secular business until forty should have become Dean of St. Paul's and the most celebrated preacher of his age, is alone sufficient to prove that he could have been no common man; but the perplexing contrast between the early and the latter periods of his life was perhaps first fully set forth in Dr. Jessopp's admirable article in the Dictionary of National Biography. What was there writ briefly is here writ large. It would be unpardonable to doubt that Walton, who knew Donne only as Dean, delineated the man of God exactly as he appeared to him, but we have to reconcile his portrait as best we may with the pictures, painted not by maligners, but by Donne himself, of a wild young man everlastingly in scrapes and intriguing with his neighbour's wife, of a poet the freedom of whose verse needs much apology, and of a middle-aged adventurer dependent upon a worthless Court favourite, and ready to stoop very low to please him. These contradictions can never be entirely solved, because every analyst of Donne's character must tint it with an infusion of his own. Some would bluntly pronounce Donne a gross hypocrite; the internal evidence of his letters convinces us that this would be a most unjust judgment; but if a man cannot or will not see this, it is impossible to refute him. Others, casting two thirds of Donne's life to the infernal powers, would save the remainder by the theory of an irresistible conversion. Without disputing the possibility of such an occurrence, we must own that the elder and the younger Donne appear to us substantially the same person. Had he taken orders at twenty-two we are confident that he would have made an excellent divine; had he become a minister of State at forty we should not have looked for an administration conducted on the highest Christian principles. Such a character cannot be comprehended in a formula; and Donne will remain perpetually an object of interest, inasmuch as, to quote Goethe again, he is not merely a problematic but a daemonic man; one whom, once taken up, you cannot lay down until you have arrived at some conclusion respecting him.



JOHN DONNE.
From the original painting in the Deanery of St. Paul's.

Mr. Gosse's treatment of Donne's character is both entirely sympathetic and entirely scientific, and commands our full assent. It is impossible to condense it satisfactorily within our limits, but he might not disown some such general statement as this. Donne was before all things a highly impressionable man. He lived entirely in the circumstance of the hour. This is sufficiently proved by the fact that, when called upon for a tribute to a friend, he could produce hundreds of lines not merely of verse, which others could have done, but of excellent verse. He could be many things alternately and successively, but only one thing at a time. When in love, the vehemence of his passion overwhelmed prudential, or conventional, or ethical considerations. Under the influence of mortification or jealousy, he could write what would have been very unworthy of him had he not been a man possessed. When engaged in Somerset's service, he could think of nothing but the obligations which he owed him. When at length placed in

* "The Life and Letters of John Donne, Dean of St. Paul's." Now for the first time revised and collected by Edmund Gosse. 2 vols. 21s. (William Heinemann.)

a dignified position, it was his one study to realise the ideal which his ardent imagination had formed of it. Had he been an ambassador, as he at one time seemed likely to be, he would have striven to realise an ideal of that office, and taken leaves from the book of Machiavelli. Such is the temperament of a poet and an orator. As a poet Donne spoiled himself by his erroneous conception of poetry, which he confounded with *esprit*. As an orator he was entirely at home; and his great store of erudition, surprising when the agitation of his life is considered, combined with his impressionability and his fervour to qualify him for the pulpit. It is creditable to the much underrated James the First to have discerned what Donne was fit for better than Donne himself.

As we have intimated, Mr. Gosse's edition is the result of an alliance between him and Dr. Augustus Jessopp, who had reprinted Donne's "Essays in Divinity" forty-four years ago, and had never intermitted his attention to the author he so deeply admired as a divine, though failing to appreciate him as a poet. In 1880 Mr. Gosse himself had issued proposals for a life of Donne; a joint biography by him and Dr. Jessopp was afterwards contemplated; but in 1897 Dr. Jessopp, convinced that the biographer of Donne must be in sympathy with his poetry, generously transferred his materials to his coadjutor. His personal aid, nevertheless, has been given throughout, and must have been invaluable. The difficulties which beset the biographer are of the most formidable nature. Walton's beautiful picture of Donne in his saintly aspect is of little worth as biographical material. This is chiefly to be obtained from two sets of letters, one of which, that published by Donne's son in 1651, is "in a state of such confusion, such errors of the press, such an absence of dates in the majority of cases, such mistakes as to dates in the minority, that no biographer has hitherto ventured to unravel the knotted and twisted web." Another set of thirty letters, included in the correspondence of Tobie Matthew, in general "have neither address nor signature, and are discoverable solely by internal evidence." Mistakes must necessarily be committed in dealing with such illusive material, but, were these more numerous than they are at all likely to be, they would be far more than compensated by Mr. Gosse's diligence in collecting unpublished letters, frequently of great interest, from libraries both public and private. In spirit his work perfectly corresponds to the aim he attributes to seventeenth century biographers as a class, "to speak the truth in love." If it has a fault, it is perhaps too absolute a confidence in plausible solutions of some of the enigmas in Donne's career. We cannot feel it safe to travel very far beyond chapter and verse.

Although the abiding charm of Donne consists rather in his personality than in his writings, he undoubtedly occupies a considerable place as theologian, speculator in morals, sacred orator, and poet. We could wish that it had been possible to have given more copious examples of his pulpit eloquence. As a poet, we must agree with Mr. Gosse in deeming his influence "malign." Instead of setting the thing or the thought clearly before the reader, he studies to discover of what ingenious variations the one may be capable, or what witty remarks may be made about the other. It is impossible not to admire the frequent brilliancy of these fireworks, but their coruscations are a poor substitute for the light of heaven. The example was most pernicious, and led through the extravagances of the Caroline era to the negation of imaginative poetry in the eighteenth century. Mr. Gosse's chapter on the influences which affected Donne, and that which he himself exerted upon his successors, is among the most interesting in his book. It may be said in Donne's excuse that he did but transfer to poetry a fashion which he found flourishing in prose, particularly in epistolary prose. There he was no innovator; yet he would no more think of beginning a letter without a conceit than would an Eastern courtier of appearing before the Sultan without a gift. The very defects which gave him contemporary influence render him on that ground historically important. It is much to be wished that the reception of Mr. Gosse's masterly biography may encourage him to give us the complete and accurate edition which his author is still awaiting. If this is too much to ask, we should at least be glad of the pieces unaccountably omitted from the edition, as inaccurate as imperfect, published by Alford in 1839. It is worth mentioning, since Mr. Gosse has omitted to note the fact, that Coleridge's marginalia, promised for but not printed in this edition, appeared eventually in "Notes on Divines" (1853), where they occupy no less than sixty-five pages.

Among the merits of Mr. Gosse's work should be noticed the copious illustrations, including five portraits of Donne and two views of his monument, and the good sense which has dissuaded him from afflicting us with the quaint spelling, cramped abbreviations, and misplaced capitals of the Jacobean age.

RICHARD GARNETT.

THE SOCIAL LIFE OF SCOTLAND IN THE EIGHTEENTH CENTURY.*

There has long been ample room, if not a clamant call, for a really good book on this important subject. Probably no one could quite fill the hiatus or fully satisfy the want within the compass of two moderately sized volumes. Mr. Graham confesses that on one side he has not attempted to do so. He has only indicated slightly the literature of the period, because, though it came within the scope of his work, he could not put it within the bounds of his space. He has produced, however, a most entertaining and in some ways a very instructive book. It is well written, full of interesting and out of the way information, and enlivened with shrewd and crisp remarks. He deals largely with country society, country life, and country manners; with town life in Edinburgh and Glasgow; with the land and the people; with the poor; with religious and ecclesiastical life, and theological opinions and teaching; and with education. He treats also of medical art and medical practice; of crimes and punishments; and of the progress of industry and trade. Some of these headings are so wide in their reach that they are almost inexhaustible. Some of them overlap.

This latter feature has led to one of the demerits of the book—a demerit which could easily have been got rid of by careful revision. Though the repetitions are not lengthy, they are frequent enough to be irritating. For example, on one page we read:—"At the warning call of 'Gardy loo' (*Gardez l'eau*) from servants preparing to outpour the contents of stoups, pots, and cans, the passengers beneath would agonisingly cry out, 'Haud yer hand'; but too often the shout was unheard or too late, and a drenched periwig and besmirched three-cornered hat were borne dripping and ill-scented home." Some twenty pages further on there is this sentence:—"It was a risky homeward journey, for it was the dreaded hour for precipitating from the windows the domestic abominations, and before the cry 'Gardy-loo' could be answered by the deprecatory cry of 'Haud yer hand,' the awful contents had fallen on cocked hat, laced coat, and wig." Here is another example;—"It was the practice to retire at certain hours for private meditation and prayer. Every country house had a special chamber or closet to which the head of the household withdrew ostensibly for pious communion, and even in the houses in Edinburgh flats, scanty as the accommodation was, there was a tiny closet or oratory, lighted dimly through a narrow window." In another chapter it is stated that:—"Every country house had its small room, or closet, used as an oratory, and in high flats of Edinburgh there was one tiny closet built off the dining-room, to which the head of the household withdrew for his devotions." In still another chapter we are told of "the diminutive closet for private devotions, which was commonly found in every house, to allow the master of the household to retire at certain times for pious meditation." It would be an easy matter to point out a score of passages with their respective parallels.

Careful revision should have obviated not only these, but defects of various kinds. Mr. Graham says:—"English travellers at the early part of the century were much amused at the frankly pious practices of the people. No refreshment, however slight, could be partaken without a formal blessing being asked." This is no doubt true. But Mr. Graham has thought it necessary to give six references in support of it. Two of these are—"Kirke's 'Modern Account' in Brown's 'Early Travellers in Scotland,' p. 257; Sir James Turner's 'Memoirs,' p. 143." As Kirke's "Modern Account" was published in 1679, and Turner's "Memoirs" cover the period between 1632 and 1670, they can hardly be admitted as proofs of the usage of the eighteenth century. Similarly, he cites Morer as an authority for the early part of the century. No doubt his "Short Account of Scotland" was published in 1702, but the writer explains that he had made it "out of some

* "The Social Life of Scotland in the Eighteenth Century." By Henry Grey Graham. 2 vols. 24s. (London: Adam and Charles Black, 1899.)

few notes" he had taken about fourteen years before when he was called into Scotland, and that he describes the kingdom from the information he had while he was "upon the place."

In speaking of education, Mr. Graham alleges that:—"In Fife he [*i.e.*, the traveller] would have found the majority of the people not more literate—in 1715 one in three men could sign their names, and only one woman in twelve." His sole authority for this is, "Campbell's 'Balmerino and its Abbey,' p. 236." On turning to that volume, it is found that what its painstaking author says is:—"Between 1716 and 1748, of men who were called on to sign their names in presence of the session, one in every three could not do so; while of women, eleven out of every twelve were unable to write." There may be room for differences of opinion as to whether those who were called on to sign their names before the session can be fairly taken as specimens from which the average intelligence of all the parishioners may be deduced; and whether the state of education in a whole county containing many towns can be fairly estimated from its condition in a single agricultural parish. But beyond this impropriety of basing a sweeping assertion on such narrow premises, there is the grave error in stating the numbers. Dr. Campbell says that one man in three could *not* sign his name. Mr. Graham says that only one in three could. This blunder is probably the result of carelessness, as no doubt are the rather erratic equivalents in money sterling, which Mr. Graham so often supplies for money Scots. Arithmetic is not one of Mr. Graham's strong points, nor is accuracy of quotation.

In dealing with the Secession Church Mr. Graham is not particularly fortunate. He says that, "Oaths in any form . . . were reprobated, and offenders were straightway put under discipline." This is simply nonsense; and so is the statement that "a new burgess oath was in 1746 imposed on all citizens on assuming office, which ran thus: 'I protest before God that I profess and allow the true religion presently professed in this realm and authorised by the laws thereof. I shall abide thereto and defend the same to my life's end, renouncing the Roman religion called Papistry.'" The burgess oath was not a new oath imposed in 1746; and so far was its objectionable clause from being imposed on all citizens on assuming office, that it only occurred in the oath of a few of the burghs.

Too much stress ought not to be laid on such slips, though they might and should have been avoided. Scotch readers of the patriotic stamp will be much more inclined to resent the impression which is conveyed by much of what is said about the dire poverty and the dirt of the country. That it was poor is undeniable, but the poverty was neither so great nor so universal, nor were the habits of the people so foul as might be inferred from many passages in this work. Mr. Graham indeed guards himself by pointing out that English travellers were apt to be prejudiced. In those days as now, the accommodation of inns and hostelries was regulated by the law of supply and demand. The natives who travelled most in Scotland did not belong to the upper classes. Wealthy tourists were much less plentiful than they are now, and were not particularly anxious to pay lavishly for what they received. It is not unnatural therefore to find these strangers villifying the country and speaking in exaggerated terms of its poverty and its customs. But even they occasionally throw out remarks which tend to discredit the wilder assertions. Loveday, in his "Diary of a Tour in 1732," a book, by the way, which seems to be unknown to Mr. Graham, writes:—"This must be said in justice to the Scots, that though we have reason to think they never wash their rooms, and have often seen large heaps of nastiness swept into one corner, or—be it a bed-chamber—more commodiously under the beds, yet the linen you lie in is not only the very finest, but you may also depend upon it, it is clean." Yet, according to Mr. Graham, even towards the close of the century, the beds could not satisfy any one accustomed to the charming hostelries of the south. Because he was charged a shilling a night for his bed in the "Red Lion," in Edinburgh, Mr. Loveday left without giving the servants "one halfpenny." He explains the construction of the wooden houses, and mentions various characteristics of the people. The streets of Glasgow, he acknowledges, were "kept very clean." The Scots, he says, "go in good cloaths"; and, like the French, "deal much in broths, they roast their meat to a cinder, and boil it to rags." Even those travellers who were too conscientious to exaggerate what they saw may in their innocent ignorance have attributed to the whole nation habits which were purely local. Modern authors similarly err by widening the application of native accounts in a way their writers never dreamt of; and by quoting *outré* extracts from session records, as if they were not isolated but ordinary specimens of the dealings of the kirk-sessions all over the country. Nor does it seem to occur to such men that the class which came under the lash of the session was a comparatively small one, and that to judge the whole people by it is as unjust as it would be to judge the present generation from the records of the police-courts.

Mr. Graham holds that, although the Scots were subject to an ecclesiastical tyranny, they were not priest-ridden. He thinks that the elders were the real tyrants, being more numerous than the ministers. The latter, in his opinion, could not have domineered over the people, by whom they were not feared.

The whole tone of the book is coloured by Mr. Graham's antipathy to Calvinism, the Covenanters, the Praying Society people, and the Evangelicals. His own standpoint may be inferred from the following passage:—"The Moderates, who had become the predominant party in the Church when Burns wrote, left dogmas alone and preached the plain duties of daily life. Charged, as some were, of being Socinians and Deists because they preferred humanity to divinity, they might fairly have said that such heresies were far preferable to the old orthodoxy."

In re-telling the well-known story how Lord Auchinleck overcame Samuel Johnson by demanding if he had read "Mr. Durham's excellent Commentary on Galatians," Mr. Graham adds:—"The guest had never heard of the book, and his host, who had seen the name in a catalogue, had never read it." A bibliographer may be excused for asking this representative of the Moderates if he has ever seen that Commentary even in a catalogue, or if from any source he can give the date of its publication.

It is to be hoped that someone with as lively a pen, as much scholarship, and as wide reading as Mr. Graham, but with a truer appreciation of the men and the theology which have done so much for Scotland, will write as large a work on the same period. Neither the influence nor the sale of such a work would be lessened by Mr. Graham's; and the contrasts furnished on many points would be important as well as curious and interesting.

D. HAY FLEMING.

THE ENCYCLOPÆDIA BIBLICA.*

Certainly it is to be regretted that two Bible Dictionaries planned on much the same scale should be appearing simultaneously. Yet there is room for both. There is even room for both on the same shelf. For differing in their critical views they necessarily differ considerably in their contributors; and in the present state of Biblical criticism it is no small advantage to the student to have the opportunity of consulting more experts than one. And certainly no book could convey a truer idea of the results of modern criticism or could afford a better discipline in its methods than this Encyclopædia. Here one has under his eye in a most convenient form the utmost that a critical scholarship has accomplished for the understanding of the Bible. There is brought together a mass of information, critically sifted, skilfully arranged, and stated with admirable condensation and lucidity, such as no individual student could possibly acquire for himself, and which in many instances has been unearthed from the most recondite and well-nigh inaccessible sources. The self-denial which has always been associated with the best type of scholarship is also illustrated by the circumstance that while works of imagination or even of unbridled effusiveness command a high price, the few columns into which an expert compresses the research of years cannot in the nature of things be very highly remunerated. All the rather therefore should the public recognise the treasure that is thus lavished upon it, and should feel grateful to the contributors and editors—not least to Dr. Sutherland Black, whose learning is surpassed only by his modesty, and to whom, although his name appears only on the title-page and in the preface, we probably owe a large number of the unsigned articles, as well as the general editing and business-like finish

* "Encyclopædia Biblica." A critical Dictionary of the Literary, Political, and Religious History, the Archæology, Geography, and Natural History of the Bible. Edited by the Rev. T. K. Cheyne, M.A., D.D., and J. Sutherland Black, M.A., LL.D. Vol. I. A to D. 20s. and 25s. (Adam and Charles Black.)

of the book. To Messrs. R. and R. Clark, of Edinburgh, also acknowledgment is due for the extraordinary accuracy and beauty of the printed page.

It is well known that this great work was initiated by the late Prof. Robertson Smith. The profound impression which that fruitful scholar made upon his associates may be estimated by the circumstance that men of the calibre of Prof. Cheyne and Dr. Black still use his name to charm with. They rather remind us of the followers of Antar, who held him on his horse to keep his enemies in check long after he had been killed in battle. Prof. Cheyne needs no such backing. His articles are miracles of research, probably too archæological for general use, but in their kind unsurpassed. In such articles as "Adam and Eve," "Creation," "Deluge," the mythological element is attended to, and the origins of the Biblical representation are traced with minute critical learning, but any one who seeks information regarding the actual origin of the world or of man must go elsewhere. This method of treatment is, of course, quite defensible. A Bible Dictionary only professes to explain what is in the Bible. Occasionally Prof. Cheyne may shock sensitive minds, as when in speaking of the contents of the Ark he says, "We are, of course, bound to do what we can to minimise the fiction or error of the Deuteronomist; but we must not deviate from the paths of historical analogy. These duties are reconciled by the supposition that the ark contained two sacred stones (or one)." But readers of the Dictionary may rest assured that if Prof. Cheyne in any article oversteps the limits of legitimate criticism, he is sure to be corrected by the advance of his own science. In criticism flaws in any previous course that has entered into the building are sure to be detected.

In the preface there are statements made which we do not quite appreciate. The reader is warned that he need not expect much Biblical Theology in the Dictionary, and he is told that "unfortunately the literary and historical criticism of the New Testament is by no means so far advanced as that of the Old Testament." It is difficult to verify this statement, but the fruits of it are only too apparent. In comparison with the abundant attention paid to the Old Testament, the New gets rather scant justice. There is no article on the Ascension, a few lines on Atonement, much information regarding Abel's name, but no explanation of his blood speaking, no reference to the New Testament in the articles "Ban" and "Cords"; while an article on the New Testament Canon which makes no mention of Jerome and the Vulgate can hardly be pronounced adequate. Von Soden's article on Chronology contains statements which are mischievously dogmatic. The last paragraph of his article is wholly composed of unproved assertions, and the ignorance manifested in his statement regarding Luke's supposed mistake in the date of the census of Quirinius shakes one's faith in his guidance. Apparently he knows nothing of Prof. Ramsay's elucidation of this matter. His statements, too, clash with other statements in the Encyclopædia itself. He is confident that the gospel of Matthew belongs to the first third of the second century; but in the article "Canon" we are told that it is not improbable that the gospel is quoted in the year 98. Again, the strongest part of Canon Armitage Robinson's plea for the monarchical episcopate is based upon the Pastoral Epistles, but von Soden ruthlessly deprives him of this support by assuring us that the Pastorals form no part of the Canon, and were not in existence till the second century. Which writer are we to follow? Schmiedel is almost as dogmatic as von Soden, and sometimes with just as little ground. The date of "Acts" "must," he tells us, be set down between the year 105 and 130 A.D. He seems quite unaware, or writes as if he were unaware, that a strong tide of opinion has set in against this view, and has prompted the latest scholar who has written with authority on the subject to place the book in the year 60 A D. One looks for bias in the school in which these writers have been brought up, and it is not absent. Neither is bias wholly absent, though commendably striven against, in the ecclesiastical articles. Canon Armitage Robinson's strenuous effort to find within the New Testament indications of a tendency towards a monarchical episcopate is worthy of a better cause, and must be pronounced a failure. His argument that "the word ἐπίσκοπος suggests an individual," not the member of a governing board, only illustrates the weakness of a cause which can depend on such support. Does "Director" suggest to Canon Robinson an individual or the member of a governing board? The radical bias in the treatment of the New Testament books and the conservative bias in the treatment of ecclesiastical subjects is incongruous, and in present conditions one would rather have welcomed a radical handling of the Church and its functionaries and a conservative attitude towards the literature. That is the spirit that commands the future. Nothing could be better than the articles by Church of England scholars where no present interests are concerned. Dr. Montague James' article on "Apocrypha," and Prof. Charles' on "Apocalyptic Literature," are models of critical knowledge and accurate and condensed statement. To what extent this Dictionary will influence public opinion regarding Biblical subjects it is impossible to predict. Undoubtedly it is a work of great learning and with many points of interest.

MARCUS DODS.

THE ORIGINS OF THE ENGLISH REFORMATION.*

It is an extraordinary satire on the ways of men that after nearly four hundred years we should still be debating, not only the principles of the Reformation, but the circumstances under which it arose. There is a great Protestant Golden Legend, of which men like Bishop Burnet and J. A. Froude are the champions. There is a Catholic Legend to match this, though not perhaps a golden one, widely dispersed through libraries at home and abroad. Where is the truth? God knows; it is difficult for the average man, if at all reflective, to say that he knows himself. And when so many air-drawn pictures are afloat, perhaps we should surrender all prospect of ever knowing, had not patient scholars taken up their abode among these mouldered lodges of the past and their dusty records, from which they are building, stone upon stone, an edifice of facts tolerably well certified. To the names of Brewer and Gairdner we must add, in the judgment of all serious critics, that of the genial Benedictine, Dr. Gasquet, whose painstaking research, clearness of style, and self-control in speech have made his writings popular, while not ceasing to be models of sound historical enquiry. The present volume is, to my mind, in some respects even more valuable than that on "Henry VIII. and the English Monasteries" by which he made his mark. It abounds in apt and picturesque citation, in the raciest English, from sources either manuscript or exceedingly rare. It touches on a variety of disputed points, all interesting; and on every one of them it sheds a certain light. To their discussion it brings a serene yet by no means a frigid temper, a frankness that is beyond suspicion, and an undoubted honesty. We may be inclined to take a gloomier view of Catholicism on the eve of the Reformation than Dr. Gasquet takes. I confess that I do so myself. I am not altogether persuaded, even by the witness of Sir Thomas More, on this chapter and that of alleged abuses, which the saintly Chancellor denies. But, whether we agree with the writer's conclusions or are drawn to the opposite, his candour will be admitted on all hands.

The book may be said, broadly, to deal with the period of Erasmus. And I am delighted to see "that great injured name" rescued alike from the uncritical extravagances of Froude's Lectures,—which have, nevertheless, *une beauté du diable*, as the French would say,—and the equally unfounded calumnies of devout persons, to whom his love of literature was as hateful as it was impossible. Dr. Gasquet proves that the most famous of Dutchmen before Spinoza was a loyal Catholic, strong in his belief,—afterwards demonstrated by the Council of Trent,—that the Church needed a reformation in head and members, but no less opposed to Luther, whom he judged, not unfairly, as hostile to Humanism. On this subject the book I am handling makes an important correction, of which writers for the million should take note. If we open Green's "History of the English People," we find the Revival of Letters constantly spoken of as the "New Learning." But that is quite wrong. The "New Learning," as Dr. Gasquet shows by evidence from many different quarters, did not mean the Renaissance; it did mean the Lutheran and allied heresies. When, therefore, clerics condemned that "Learning," they were many leagues from anathematising Cicero's Latin or Plato's Greek. And when Dean Colet, or Linacre, or Sir Thomas More comes to be ranged among its patrons, first, the name is inaccurately applied, and second, a falsehood is suggested, as if all those who favoured the classical second spring were innovators in reli-

* "The Eve of the Reformation." By F. A. Gasquet, D.D., O.S.B. 12s. 6d. (Nimmo)

gion. There was no such alliance between Humanists and Protestants as this use of the epithet would carry with it. Erasmus, indeed, lamented the Reformation as a "catastrophe," which threw back culture. And Dr. Gasquet, in a section of rare interest, describes how the study of Greek in England was due to monks of Canterbury, like Prior Selling, to this man's pupil, Linacre, who ended as a priest, to Bishop Fisher, and, in short, to the very churchmen that are set down as enamoured of ignorance and barbarism. The fortunes of both Universities did, in fact, droop with the decline of the old faith; their ruin was within an ace of following on the suppression of the monasteries. In 1550, the heyday of the English Reform, Oxford appears to have given not a single degree; while Latimer's testimony as regards Cambridge is too well known for citation. The immense destruction of books and documents is a calamity which we still deplore. Literature, then, was one thing, the Reformation another. But, of course, Dr. Gasquet does not deny what Erasmus affirms, viz., that many monks, Dominican or Carmelite, threw themselves against the Renaissance, on the ground of its Pagan tendencies. In so doing they had no warrant, at all events, from the heads of the church in this country.

Another legend of which this volume should clear men's minds is the direct relation between Wycliffe and the great changes of Henry VIII.'s time. It did not exist. The Reformation was "made in Germany," imported into England. No popular demand for an "open Bible" can be discovered, much less that movement "among the masses of the nation," which Froude asserts in one place only to refute his assertion in a dozen others. When eighty per cent. of the people could not read,—it is Sir Thomas More's calculation,—this kind of literary uprising is inconceivable. But Dr. Gasquet brings the words of the Chancellor to prove that, in his opinion, the Bishops did not object to laymen possessing the Scriptures in their mother tongue;—although they did object to Tyndale's Lutheran renderings of it, and burnt his version in heaps at Paul's Cross.

What, then, were the causes of the Reformation in England? The author warns us that we are not yet in a position to sum them up or advance to a general conclusion. The old Foxian synthesis can no longer be held; but until a more particular survey of the sources at our disposal has been finished we shall do wisely to affirm very little on this subject. In its charming and most naïve sketches of village and parish life, of guilds "social" and religious, of pilgrimages, churches, chantries, and almshouses, what this treatise does show in high relief is that the Catholicism of the fifteenth century had adapted itself with a skill almost beyond our credence,—as it is assuredly beyond our imitation,—to the wants and wishes of the people at large. To many readers these pages will be worth all the rest. They display the old religion in actual existence, as a supreme organising power, happy with the insight and success of genius; at once a light from the other world and sunshine in this. There were shades too,—deep enough at times,—but that cannot obliterate the true colours of this authentic picture. Allowing for abuses, we may yet dismiss the nightmare of a universal corruption, which is not proved by any evidence deserving to be taken into account. The Reformation, says Mr. Brewer, was "effected by royal power"; and so we come back to Henry VIII. and the "King's matter."

Nevertheless, grievances did exist. Dr. Gasquet, who quotes the lively Roger Edgworth on one side,—an amusing Catholic Latimer,—quotes on the opposite the lawyer Saint German, with whom most moderns will be disposed to agree. As that ambiguous expression, the "New Learning," did not mean culture but heresy, in like manner such words as "spiritual power and jurisdiction" were by no means confined to the sphere of what we now call "religion." Anyone who looks into the tracts ascribed to Wycliffe will be amazed at the frequent recurrence in them of questions of money; from this point of view they are *echt-Brittisch*. And so the clerical immunities, as well as the Papal power, had to deal with a thousand things that lay outside St. Peter's commission. Courts, and tenures, and tithes, and dues from the living and the dead, benefit of clergy and right of sanctuary,—these were the real subjects in dispute. The priesthood,—thanks to a long series of events on which this is not the place to enlarge,—had set up a genuine Theocracy, which they managed as a class always will manage it; and the laymen, who were now beginning to feel their power, went about to pull it down. That these aspiring laics were a minority may be granted; but when did the majority inaugurate a revolution? There was explosive material at hand. Dr. Gasquet puts forward his own view modestly, but with frankness. The claims which were made by the clergy in an order not simply spiritual had obscured their high prerogatives. Worldly pomp and show,—he might have employed even a harsher language,—had disguised the supernatural authority of the Popes; and "everything points to the fact that the chief difficulty was certainly not religious."

He adds the significant words, "History has shown that most of these claims have in practice been disallowed, not only without detriment to the spiritual work of the Church, but in some instances at least it was the frank recognition of the State rights which, under Providence, saved nations from the general defection which seemed to threaten the old ecclesiastical system." As instances in point, he says, take Spain, France, and Naples. Without, therefore, arriving at the historical synthesis,—which may be hoped for, I suppose, when we elder students are in our graves,—the reader is permitted to carry away with him a suggestion of no little moment. The Reforming party in England was small; but irritation at the interference of Pope and clergy in temporals was widespread. A king arose who reflected the common orthodox creed of his subjects, while determined, for his own ends, to maintain the nation's independence of the Curia, and on this chord he struck during some eighteen or twenty years with his mailed hand. Acquiescence, tacit if not hearty, in his measures followed. And England was lost to the Holy See because churchmen had failed to understand that Europe could no longer exist as a Theocracy, with the Pope for its supreme head and last court of appeal.

WILLIAM BARRY.

HUBERT HERVEY, IMPERIALIST.*

Hubert Hervey is the exemplar of the enlightened and high-minded Imperialist in South Africa. "He was fond of saying that the great thing for everybody to do was to search diligently until they found their idea—the idea for which they were prepared to live or die; and that having found it, they had only to give themselves entirely up to it, and to shape their lives in obedience to its commands. 'Only believe in your idea, and it will carry you through every difficulty. If you live, you will do great things; if you die, well! how can you die better? And your idea will not die.'" These last are his own words. Hervey's "idea"—the outcome of earnest thought and study—was British supremacy, the expansion of the empire; to the service of this idea he brought a noble character and exceptional gifts, and on the basis supplied by it he carried out literally and consistently the programme enunciated above.

Born in May, 1859, a son of the late Lord Alfred Hervey and grandson of the first Marquis of Bristol, Hubert Hervey received his education at Eton, in Dresden, and at Trinity College, Cambridge. It was at Trinity that the writer's acquaintance with him began, and he can testify at first hand to the quiet charm and distinction of his personality, to his gentleness, amiability, and deep thoughtfulness. One would have guessed that, were he fated to attain distinction, it would be in a purely intellectual, rather than in an administrative or military capacity. In the precocious Vanity Fair of undergraduate life, however, his native delicate modesty and reserve would stand in the way of his receiving full justice.

It was some years after his leaving Cambridge before circumstances allowed him to embark upon a definite career. But his path in life was being slowly shaped for him. After acting as Assistant Secretary at the Colonial Exhibition of 1886—work which, despite its routine nature, was not without its appeal to his Imperialist sympathies—he accepted, in 1891, a subordinate post in the London office of the British South Africa Company, where he remained for nearly two years. By the end of that time the principal tie which bound him to England had been broken, and, having offered to work unpaid for a time on condition that a place were found for him in Mashonaland, he set sail for the Cape. It was now, and during the three or four years of life which still remained to him, that his fine qualities of mind and character alone found adequate exercise. Action was to prove the touchstone by which the fine qualities of his character should be revealed.

It may be that already enough has been said to assure the reader of the absolutely disinterested nature of Hervey's

* "Hubert Hervey, Student and Imperialist." A Memoir by Earl Grey, late Administrator of Rhodesia. 7s. 6d. (Arnold.)

motives. He was "without self," said Mr. Rhodes, who knew him well, in speaking of him after his death. It may also be taken for granted that, with Hervey, convictions held with the fervour and tenacity with which he held to those of Imperialism would be firmly grounded in reason. The logical process by which he had arrived at them may perhaps be described as follows. He had been driven to the conclusion that the world was not yet ripe for universal brotherhood; that, until a higher level of general morality be reached, some more stringent method than the giving of one's cloak to the thief of one's coat could alone be efficacious in extending civilisation. But Englishmen had shown themselves "the pioneers of modern political institutions for all countries," besides being above all others distinguished by a practical talent for government and the administration of justice. To England, then, the task of spreading civilisation and enlightenment—if not otherwise, then by the sword. And into this task Hervey threw himself with the devotion of an enthusiast of the Middle Ages. His qualities — rare anywhere, specially rare, it may be, in a newly settled country—were not long in finding recognition. Arrived in Mashonaland, he was appointed secretary to the Law Department at Fort Salisbury, his duty requiring him, in consultation with the Public Prosecutor, to enforce the British law equally upon black and white men. But he had scarcely been six months at his post when the raids of the Matabele upon Mashona herds, with the events arising out of them, led to the first Matabele war. Though anxious from the beginning to take part in the campaign, it was under circumstances which he deemed to call for special action that Hubert volunteered for service as a trooper in Dr. Jameson's force. For the work now in hand neither his previous training, the refinement of his temperament, nor his physical constitution seemed to qualify him; but his ardent spirit, kindled by Imperialist enthusiasm, carried him triumphant over every difficulty, winning him the respect of his, in some cases, very oddly assorted companions. The very first man to offer for a "fatigue" or to volunteer for a guard, he was the very last, says one of the sergeants under whom he served, to come with complaints to the "non-coms." No night march was so exhausting as to drive him into grumbling, but, on the contrary, he was always found ready to do any other man's turn or to pass off what was disagreeable with some dry and witty remark. He was present at the fights of Shangani and Bembesi and the occupation of Bulawayo.

He had now won his spurs in the service of the Chartered Company, and from January, 1894, after the troops had been disbanded, he continued to act as a paid and trusted official in the Civil branch. The capacities in which he was employed were various, including those of Superintendent of the Department of Records and Statistics, of Acting-Civil Commissioner, and of Acting-Magistrate at Salisbury, in all of which he displayed such zeal and ability as to lead to his appointment by the Company to the very important post of Deputy Administrator of Barotseland, with the function of arranging with the reigning king for bringing that territory within the pale of civilisation. Meantime a couple of expeditions on which he was sent into the Portuguese territory of Gazaland gave him opportunities of which he eagerly availed himself, of adding to his knowledge of the country. The appointment to Barotseland had been made during his absence in England, and it is on all grounds regrettable that he did not survive to take it up. Recalled from leave of absence in January, 1896, by the events following on the unfortunate Jameson raid, he reached South Africa in time to volunteer for the dangerous service of the Corps of Scouts in the second Matabele war. He was given a commission, and marching with the Salisbury Column to Bulawayo was there appointed Paymaster of the Forces on active service. Late in July, he returned to active service to take part in dislodging the Matabele from their strongholds in the Matoppo Hills, taking command of a company of about fifty white men, whom he led through the marching and fighting of July 31st, and the early days of August. On the morning of the 5th, while acting with a detachment under Captain Beresford, the corps with which was Hervey was surprised and surrounded by the enemy, and it was while dashing forward at the head of his men, to occupy a ridge, that he fell mortally wounded. From the first there was no hope of his recovery; but during the four and twenty hours or so for which he lingered, his brain remained clear, and the fearlessness, unselfishness, and belief in his "idea," which were the distinguishing marks of his character, shone out in striking brilliancy. "Well, it is a grand thing to die for the expansion of the Empire!" These had been his words as he was carried back, a stricken man, to the camp which he had left but a few hours before, in the pride of health and manhood.

Thus was closed, at the age of thirty-seven, a life of singular beauty and of high promise—of promise, yet, withal, not of purpose unfulfilled. It is recorded, and the fact is not without significance, that passing through Paris at the age of eight, the boy Hervey was observed to gaze long and earnestly upon the statue of the Chevalier Bayard. At college, his native conscientiousness touched upon what an easy world is apt to designate Quixotism; whilst, at a later date, in South Africa, we have him described as holding "the most ridiculous ideas, that it is wrong to do this or that in business." He was laughed at for his scruples, and yet we read that every one liked him and no one could help respecting him. Surely, then, cut off though it was in its flowering season, Hervey's life was not abortive. He had lived to introduce, or at least to emphasise, a model or standard of high principle and practice in a world where, at least, according to common opinion, a self-seeking spirit has hitherto too much prevailed. He had lived to exemplify once more the value of unselfish faith in an idea, and to invite opposing factions to leave the recrimination of party discussion, and in a common admiration of his noble and blameless career to draw nearer to a position of mutual comprehension and forbearance.

"Here and here did England help me: how can I help England?—say,
Whoso turns as I, this evening, turn to God to praise and pray,
While Jove's planet rises yonder, silent over Africa."

GEORGE DOUGLAS.

FRERE AND HIS FRIENDS.*

"Most of the letters given in this volume were found in an old chest in a library." The volume compiled from them, therefore, is not to be regarded as a biography of John Hookham Frere, already, indeed, written by his nephew, Sir Bartle, but as "a selection from the Frere MSS." A fuller memoir of Frere than Sir Bartle's would be worth writing, if it could be written, but the task would not be easy. The brilliant dilettante whose "Whistlecraft" preluded Don Juan, whose "Loves of the Triangles" exploded the poetical repute of Erasmus Darwin, whose versions of Aristophanes remain unsurpassed, and whose imitations of mediæval poets might, in Scott's opinion, have passed for originals, lacked the earnestness and the ambition necessary to make a great name. Such figure as he made in public life seems to have been entirely due to his school friendship with Canning, and the blame with which he was justly or unjustly visited as the supposed cause of the disasters of Sir John Moore's army in Spain led him to retire altogether. Some years afterwards the delicate health of his wife occasioned him to settle at Malta, from which he was no more to be moved. As a public man he was a failure, as a literary man an amateur. Yet his talents were of the highest, and, constitutionally indolent as he was, had he not been endowed with a good estate and a thumping pension the world would have heard more of him.

Frere himself contributes hardly anything to this volume, but, even as, according to Swift, the honour of every family is deposited by no means with the master, but with the cook, the butler, the coachman, and the groom, so the honour of the book is saved by his friend, his wife, and his *protégés*. The friend is Canning, whose letters on his own relations with Pitt are very interesting. If his assertions can be taken quite literally, Canning's preference at a later period of life of the Foreign Secretaryship to the Governor-Generalship was entirely out of complacency to the ladies of his family, who thus materially affected the politics of Europe. The salt and savour of the book, however, are mainly derived from a lively Irish widow, Lady Erroll, who married Frere in 1816, but fortunately corresponded with him for twelve years before the event took place. During a considerable part at least of this time she was engaged to him, and the intimacy of their relations enabled her to gratify her natural propensity for saying whatever came uppermost. Not only are her letters full of racy anecdotes and amusing remarks, but they add an acceptable figure to the portrait gallery of eccentric characters in the picture of the "careless, warm-hearted, quick-witted," blundering and yet shrewd writer.

* "John Hookham Frere and his Friends." By Gabrielle Festing. 10s. (James Nisbet and Co.)

Residing in Hampton Court Palace, otherwise "Old Cat Hall," she nevertheless went much into society, and records its sayings and doings in the liveliest fashion. It is a real misfortune that seven years of the correspondence have been lost or destroyed.

Frere had three remarkable *protégés* mentioned at length in this volume, and his relations with them admirably reconciled the frequently incompatible characters of patron and friend. To Coleridge he was most kind and helpful, as warmly acknowledged in the poet's letters, one of which contains a remarkable eulogy of Tieck. Nor was Frere less ready to befriend the eccentric missionary Joseph Wolff, though obliged on one occasion to protest against "being converted into a kind of grand seigneur who is sending out missionaries at his own expense." The chapter on his relations with the elder Rossetti is most curious. Rossetti, a Neapolitan refugee, had made Frere's acquaintance when seeking an asylum at Malta, and continued a correspondence with him after his settlement in England. It chiefly concerned Rossetti's speculations on the existence of secret societies in the middle ages. Developing his original proposition that Dante was an enemy of the Papacy, Rossetti was led to the discovery that many other illustrious men, including Milton and Bunyan, belonged to a confederacy aiming at the abolition of religion. He propounded this theory

RIGHT HON. JOHN HOOKHAM FRERE.
Bust by Chantrey.

in a book which, though strictly speaking it can hardly be said to have been published, was printed in 1840 with a dedication to Seymour Kirkup, under the title of "Mistero dell' Amor Platonico." It is a thousand pities that the Baconian theory of Shakespeare never occurred to him, he would have left little for his successors! Frere, who really seems to have thought that there might be something in Rossetti's speculations, was terribly alarmed at the injury which their promulgation might cause to society, and, with more reason, at the harm which Rossetti might do himself by unseasonable discoveries more fitly made by atheists than by orthodox Protestants and professors at King's College. The situation verges upon the comic; but respect and admiration are due to Frere's generosity on the one hand, and on the other to the modest dignity with which Rossetti accepts a boon when it is needed, and the independence with which he declines it when it is not.

We can hardly believe that the names left blank in Coleridge's letters were positively indecipherable. "Aristophanies" should be "Aristophanics," and "Carl" "Carlo." Apart from such trifles, there seems absolutely nothing to criticise in Miss Festing's performance of her task, of which she has acquitted herself in a manner to entitle her to the gratitude of all lovers of entertaining literature.

RICHARD GARNETT.

PRINCE KROPOTKIN'S MEMOIRS.*

It is impossible to say too much in praise of these two volumes. Kropotkin has written a fascinating book, and one of the most remarkable autobiographies of the age. We have got into the habit of thinking that only an egotist can write his own life attractively, and have come perhaps for that reason to feel just the faintest contempt for those who tell their own stories specially well. There is not a trace of egotism here; there is great reticence; and yet a man and a movement stand revealed, clear and precise in all their essentials. The book may safely be put into the hands of the most thoroughgoing conservatives. If they be persons of average intelligence, they must rise from their reading with glowing respect for the writer, even with something of awe. Yet he cannot be said ever to have explained himself, or justified himself. He wastes no time in telling how good his motives were.

PRINCE KROPOTKIN.

The book, as a book, has very remarkable qualities but; they are unobtrusively displayed. However, even a superficial reader will read breathlessly to the end, and if he knows Tolstoy's reminiscences, he will own that Kropotkin's recollections of his childhood and youth need fear no comparison with them.

It is a tale of strange fortunes, of strong contrasts. Born to the traditions of the old Moscow nobility; trained for military life, page to the Tsar, told off to protect his Imperial master in his every movement; explorer in remote Siberia; enthusiast for science; willing associate of the poor, the weak, the despised; on friendly terms with the Terrorists, himself a peace-lover and humane; always a worker, whether prisoner in the gloomy fortress of St. Peter and St. Paul, or dogged by spies; craftsman, scientist, agitator; exile of many bitter memories, and no bitter speech—that is Kropotkin. The inexplicable thing is that you seem to gather all this while he is talking of other men. Other men have always interested him more. Indeed, he has lived his life for other men. He seems always to have been much too busy to examine his own personality very searchingly. The book is full of adventure. Nothing more exciting need be asked than his escape from the prison of the St. Petersburg military hospital. But it is not the life of a seeker of adventures. He was always too busy and too serious: his energies were such that adventures sought him. One thing will astonish many readers. There is no apology for anarchism in it. Very proud is his omission to wrestle with the popular notion of his creed. That anarchism does not mean bombs, he does not stoop to explain. From his references to his theory of voluntary federalism, his objections to the Marxian socialism, the comradely blending in his mind of leader and led, his profound scepticism of what is involved by the word "discipline" in the mouths of governors, soldiers, jailers, you will sufficiently gather, at least, the tendency of his thought. Elsewhere you will find it stated more completely.

There is a tremendous cumulative condemnation of Russian absolutism in his pages. But there is no invective. He early took his stand outside his own privileged class, and he accepted all the consequences. You learn his hardships almost in spite of himself. At least, he never whines. He seems to have resented the intrusion of the Grand Duke Nicholas into his prison—because he had done with that kind of thing, had found it out—more than any physical suffering or any poverty. But even about the evil of Grand Dukes he is reticent. With all kinds of men he has rubbed shoulders since he left the corps de pages, he, cultivated, active of brain, and idealist. Yet at no moment does he come before you disillusioned. There is no note of disappointment. The humanity he has worked with cannot have been all he desired. But humanity is made of good stuff, he still thinks. He regrets none of his sacrifice for it. Nor does he call his labour and his renunciations by that name.

A. M.

* "Memoirs of a Revolutionist." By P. Kropotkin. With a Preface by George Brandes. 2 vols. 21s. (Smith, Elder.)

MR. SWINBURNE'S NEW POEM.*

"Rosamund" is, in a sense, a literary curiosity. You may read it more than once and never find a trace of what one considered the unmistakable hand of its writer. It is written in a very old, but for him a very new manner, and without any of his mannerisms. His fancy, his style, his phrase were luxuriant, florid, overflowing, musical. This is severe, even to baldness, and the blank verse never sings. There are no purple passages. There are no magnificent and audacious epithets. Certainly, if the poet's intention was not to divert us from the general plan of the play or the theme as a whole, he has been successful. A passage like this—which, if not fine, is, at least, striking—is very rare:

> "Of all vile things that fool the soul of man,
> The vilest and the priestliest, hath to name
> Repentance."

We are rarely stopped for surprise or admiration unless it be by such grammatical eccentricities as

> "I would the deed
> Were done, the wreak of wrath were wroken";

or by such a syntactical manifesto as

> "And none loves me but thou nor thee but I."

A play, however, may be a very good play, and have no lines of specially fine meaning or music. This one certainly observes all the unities as carefully as does any of Racine's. Its proportions are good; all its architecture correct—but not distinguished. I cannot feel, as I do with Racine, that I am in a fine-built, exquisite temple, beautiful if somewhat chilly. Racine restrained while he used a great imagination. Here Mr. Swinburne has simply bidden his imagination go to sleep, in case it should tempt him to deck his pseudo-classic capitals with some florid Gothic design. And the personages? Well, they are closely knit up with the plot. In themselves, apart from the plot, you cannot conceive of them at all. They would have no reality. I do not offer this as adverse criticism, else I should condemn some of the great dramas of the world. For though the play without Hamlet is impossible, and Hamlet without the play 'not so, yet Shakespeare is not the only model. Let us give Mr. Swinburne the benefit of the classic method. Then the plot? There is something puzzling there. We hear much of the wild, rough North, for Rosamund and Albovine are Lombards. But the story does not strike us as northern, and certainly not as belonging to a primitive people. I will not relate it here, but will only say that it involves the murder of the king by his wife in a tortuously indirect manner—so fiendishly, and at the same time so uselessly, ingenious, that one thinks at once of the hideous legends of the worst Italian tyrants of the Renaissance. It has all the ugliness of deliberate, wasteful cunning, of sophisticated crime. True, morbidity and violence are shown as at the service of outraged filial affection; and thus the plot may capture some wavering sympathy.

"Rosamund" is an interesting, an enterprising experiment, a proof of the vitality of a poet who has won his distinction in very different fields. But we must hope for the uprising again of Mr. Swinburne the lyrical, the romantic. A. M.

MR. COPE CORNFORD'S STEVENSON.†

All the writing world has said its say about Stevenson; but Mr. Cope Cornford's monograph is not superfluous. He has proved himself specially well fitted for a difficult, a delicate, and at this hour a necessary task. The love and admiration for the man and the artist are as genuine as they are widespread. But praise of his work should pay the homage of discrimination to a writer of such fastidious ideals; and something of the manner of the memorial notice still hangs about words written on him even now. This new critic opens windows, lets in light and air. Stevenson himself would not have shrunk from an examination so independent and so able, and would have enjoyed the fine balance of Mr. Cornford's mind. Admiration is certainly not withheld, and it has a higher value as coming from a rather chilly judgment-room.

Yet perhaps a trifle more sympathy with Stevenson's temper would have made Mr. Cornford a more perfect critic; it need hardly have altered his literary judgment at all. And I doubt if his plan of trying to separate the artist and the man—generally the right plan—has not been a mistake. Stevenson's is an exceptional case. He influenced his contemporaries in a degree quite disproportionate to his intellect, his imagination, or his originality. He is a charming, not a powerful writer; but much of his writing will live to express in some fashion his remarkable and powerful personality. Stevenson the man will live, even if he live as legend. It is not too much to say that he framed a great part of the ideals of conduct of at least one generation of British and American educated youth. He opened vistas of ascetic liberty; taught with an admirable morality the great freedom from conventions to be enjoyed even by one who should yet bind himself to perform with honesty the common duties of life; proclaimed a genial and far from unpractical Stoicism. All was irradiated by his charm, his humour, his own romantic career. Actual life and expression went hand in hand with him to a degree it is difficult elsewhere to parallel. He wrote excellent romances, but none so good as his own story. Next to that comes his correspondence. Mr. Cornford has not banished the man from his book, but he should not even have conceived the possibility of doing so.

He is right in questioning the sanity of Stevenson's imagination, though that of many greater writers has been less sane, of course. And certainly the impish, elfish side of Stevenson does not attract him. Much nonsense has been spoken concerning his Celtic characteristics, but here is one recognisable by any reader acquainted with Highland or Irish folk lore. There is something omitted in the first chapter on the ancestry of the writer, which should touch on this point. Perhaps it is the critic's preference for the sane, the ordered, that makes him rank "Will o' the Mill" so high—surely a third-rate performance for all its prettiness. And perhaps he is only using a northern word with a southerner's laxity when he speaks of Stevenson's "dour Scots temperament." His elfishness, his pessimism, his love of the horrible, had nothing "dour" about them. There is more dourness in Mr. Cornford's own essay—though there is not much there—than in the whole of Stevenson.

But one can pick few faults in work so good and generally so just. In this final word about the artist there is hardly any truth omitted. He "was no 'natural force let loose.' Rather was he the very type of the athlete in letters, with all his powers cultivated to their utmost, informed with a rare and brave spirit, running—with many flourishes and tricks of pace—the race that was set before him with all his might." A. M.

MR. WEDMORE ON BOOKS AND ARTS.*

Mr. Wedmore's papers, collected from various periodicals during the last twenty years, make not merely a pleasant book that flatters its readers into the belief that because they enjoy it they are very cultivated persons. A book may legitimately give that pleasure to its more superficial clients. But his does much more. To many it must be an initiation into that keener enjoyment which is got out of first hand, disinterested, close and loving examination of some thing of beauty—book, or print, or water-colour—or from reverent exploration among the works of some fine craftsman to learn something of the master's secret. Enjoyment of this kind breathes through Mr. Wedmore's pages; so also do warnings of the labours and disappointments that beset the path of the seeker; and both must be stimulating to many a reader. His literary essays on Balzac, on The Short Story, George Eliot, Thérèse Raquin, and other subjects; his papers on the Arts, on Velasquez, Rembrandt, Chardin, Cotman, Leighton, Millais, and Burne-Jones, to name but a few, cover a wide field of interest. This versatility in a critic of Mr. Wedmore's temperament means strength. His speciality, we think, is to be a guide in those paths of art where a guide is really wanted, where there are few sign-posts, and where things hide away from the hasty or the untrained vision. He points out with careful knowledge the exquisite, the delicate, the fine shades. But he knows well the dangers and the vanities of specialism in an appreciator of the arts. His own loves are many, and their number has kept his taste sane and balanced, and has safeguarded him from

* "Rosamund, Queen of the Lombards." A Tragedy. By Algernon Charles Swinburne. 6s. (Chatto and Windus.)

† "Robert Louis Stevenson." By L. Cope Cornford. Modern Writers. 2s. 6d. (Blackwood.)

* "On Books and Arts." By Frederick Wedmore. 6s. (Hodder and Stoughton.)

the perils of fashion. Many a connoisseur feels himself superior in proportion to the fewness and the remoteness from popularity of the things he approves of. But Mr. Wedmore is not of those that think an artist must be an ass who has an audience in his lifetime. From the vigorous interpreter of popular feeling and of the obvious, he does not withhold his meed of praise, provided the work be honest and capable of its kind. Nevertheless, it is in the description of his own prints, his suggestive remarks on Moreau's designs, on French Eighteenth Century Painting, and his generous and admirable appreciation of that living master of flower-painting, Mr. Francis James, that we feel Mr. Wedmore's power and usefulness, rather than in his fair and level-headed summaries of the work and worth of Millais or Leighton.

All genuine bookmen must crave a wide audience for his first paper on "The Short Story." We hope it is not too literary and too technical for the general reader; for the general reader is a guilty person towards one of the most delightful arts. Let good plays be written and managers will produce them, and

From Photo by MR. F. WEDMORE. *[Elliott & Fry.*

audiences will book heavily for them, is often said to those who complain of the taste of the theatre-goer. But does this hold good for the Short Story? Many short stories have been produced, excellent in quality, during recent years. But publishers on all hands discourage them—save as wherewithal to fill a magazine. The public will none of them. The public likes a big mouthful. The public likes nothing left for its imagination to work out. That one subject can stand a large canvas, that another craves a small, has never occurred to it. But then, the public likes to be taken in hand in a certain way and educated. Mr. Wedmore's is a very persuasive way. Let the public listen to him, and forthwith become the patron of a form of fiction which wholesomely baffles many incompetent persons, and provides certain fine artists with a chance of gaining distinction and giving pleasure which the novel does not afford them.

VELASQUEZ AND POUSSIN.*

Diego Rodriguez de Silva Velasquez, the living man, was a court-painter, polished, stately, and serene. The trouble is that three centuries after his entombment, the dead man has suddenly become a demogogue, a controversialist, a party leader. He is the captain of the Impressionists. Mr. Stevenson, in the clever work before us, is constantly boasting that Velasquez was an Impressionist. Fortunately for himself, Velasquez lived in an age which did not call upon him to be any sort of "ist," except an artist. He was impressional, decorative or realistic, as he felt inclined, and had no new critic looking over his shoulder, to weep when he lapsed into lucidity. One of the very few virtues we are really losing is the virtue of inconsistency.

We have seldom read a specimen of the art monograph so thoroughly worth reading as Mr. Stevenson's. We must be permitted to enrage him by assuring him that he is very like Mr. Ruskin. Like that great critic of the opposite school, he is one-sided, he is digressive, he is fanciful. But, like him, he is full of ideas, ideas that it would be equally fascinating to accept and to refute.

That Velasquez was an Impressionist may be called the main thesis of the book, and in one sense, doubtless, it is true enough. But we must beg leave to draw a strong distinction between Impressionism as understood by Velasquez and Impressionism as understood by some young gentlemen we know. Velasquez subordinates all detail to effect. There is something magnificent in the breadth, the courage, we had almost said the scorn, with which he splashes in his great backgrounds, as blank and grey as Mr. Whistler's. He is never a realist in the sense that a realist is another name for a snob, a painter of fur that might be stroked, of satin that might be meant for sale. In his wonderful picture of the Dwarf Antonio, for example, there are no properties round the actor. No carpet peers like an ill-mannered dog between his legs; no bedstead or Dutch clock rears itself behind, as insolently truthful as a candid friend. Not that this painter of dwarfs and idiots thinks anything below him. He would paint a turnip seriously; but never with that blatant materialism that seems to say in every line, "This is a turnip; you have often seen one before." His picture would say, the one lesson of all art, all philosophy, all religion, "This is a turnip. You have never seen one before."

But here comes in the great distinction. What is undefined is only used by Velasquez to throw up what is defined. The surroundings of the Dwarf Antonio are shadowy. But the dark, passionate little face, the open nostrils, the great eyes vivid with the double vanity of a dwarf and a Spaniard—there is no doubt about these. In a very thoughtful chapter Mr. Stevenson defends Impressionism from the point of view of optics, urging that the surroundings of an object are, as a fact, only seen vaguely. But something is seen clearly, above all in a portrait. The artist, however "unmoral," has one duty at least in common with the honest man—that of looking a man straight in the face. Too many ultra-modern "impressions" are like the impressions of an irate employer formed by a defaulting clerk.

There is another sense in which Velasquez is eminently fitted to correct as well as inspire his modern followers. The school of *l'art pour l'art* is quite justified in claiming that Velasquez stands outside didactic morality and sentiment. But when they say that he stands on form and colour alone, that he expresses no spiritual personality, we think we are warmer disciples. Velasquez was a revolutionary on behalf of ugliness. He does not sanctify ugliness, like the great Dürer, nor even reverence it, like Rembrandt. He protests on its behalf, with a slap-dash energy that is profoundly human. There are pictures of Velasquez that are like a cavalry charge. In his turn for the horrible, in his mania for painting dwarfs, in all this there is something perhaps that is not quite healthy, something at least that is eminently Spanish, that belongs to the kingdom of the Inquisition, the superb kingdom which can be everything but happy. But there the spirit is. To say that Velasquez was unconscious of all this that we are reading in his pictures, is simply to say that it came out of his inmost soul. Probably the only thing in us which is really potent in art or morals is this self of which we are unconscious. Probably it is only when a trait or conception has become invisible to ourselves that it becomes vivid to the world. And in this wider sense of morality Velasquez is as much a moralist as Mr. Whistler. More we could not say.

If we wish to see the faults and the merits of Mr. Stevenson avoided with equal success, we have only to turn to Miss Denio's work, "Nicolas Poussin."

Nicolas Poussin was a typical Frenchman. His art was a brilliant compromise. Like his nation, he was an interpreter between nations, mingling the traditions of the Italian and the Flemish schools, typifying better perhaps than any other man the iridescent decay of the Renascence. Above all, with all his limitations, he was a really great man. It is just that, after a period of no little literary neglect, he should have dedicated to him a book so well bound, so well illustrated and so well written as this. Miss Denio's style is good, with occa-

* "Velasquez." By R. A. M. Stevenson. 5s. (George Bell and Sons.)

"Nicolas Poussin. His Life and Work." By Elizabeth H. Denio, Ph.D. 12s. 6d. (Sampson Low, Marston and Co.)

sional lapses. We note with terror a sign of the times in the extraordinary word "portraitist." The amount of vital force exhausted by writing the one additional syllable involved in the word "portrait-painter" does not seem to us enough to justify playing pranks with the English language, but we bow to the trend of things, and will call Miss Denio a bookist whenever she signifies a desire for it. We think that Miss Denio suffers somewhat from industry. To many her lucid and impartial marshalling of facts, without comment or room for comment, will strongly appeal. To us, we confess, it rather suggests the homely simile of the coal putting out the fire. That Poussin went from Villers, where he was born, to Paris and from Paris to Rome is a fact in itself of no interest to any human being, except the innkeepers along the road. It is made valuable to us by the inferences that may be drawn from it, and it is precisely these inferences that are crowded out. Miss Denio would have written a quite admirable book if she had cultivated the art of digression; there is no more misleading element in biography than a mean and cowardly relevancy. "Sticking to the point" has more than a verbal resemblance to being impaled.

Her only other fault as a biographer is a lack of enthusiasm for her subject. And it must be confessed, we think, that Poussin does not evoke enthusiasm. His technical merits are indeed high, and the instinct of the French middle classes for temperance, civilisation, and the *via media*, kept him with manliness and decency through that degenerate time, from the grossness of Rubens and the far more polluted piety of Guido Reni. But in the magnificent "Martyrdom of St. Erasmus" the essential falsity of his school shows itself in the two Christmas card cherubim who dance delightedly over the scene of horror.

The truth is that Poussin is uninteresting because of his merits; because he is the most perfect exponent of the matured school of classicism and of classic mythology. And of classic mythology the world is sick with a deadly sickness. When paganism was re-enthroned at the Renascence, it proved itself for the first time a religion by the sign that only its own worshippers could slay it. It has taken them three centuries, but they have thrashed it threadbare. Just as poets invoked Mars and Venus, for every trivial flirtation, so Poussin and his school multiplied nymphs and satyrs with the recurrence of an endless wall paper, till a bacchanal has become as respectable as a bishop and the god of love is too vulgar for a valentine. This is the root of the strange feeling of sadness evoked by the groups and landscapes of Poussin. We are looking at one of the dead loves of the world. Never were men born so out of time as the modern neo-pagans. For this is the second death of the gods—a death after resurrection. And when a ghost dies, it dies eternally.

LORD PLAYFAIR.*

It is hard to say whether Lord Playfair has been happier in his biographer, or Sir Wemyss Reid in his subject. It is obvious that the biographer has gone about his task *con amore*. The volume is large, but it is alive throughout. Partly no doubt the interest is due to the variety of posts held by Lord Playfair, and the number of prominent persons with whom he was brought in contact, but partly also to the liveliness of the autobiography which forms so large an element in the volume, and partly also to the skill with which this has been interlaced with correspondence and supplemented by needful information. Certainly Playfair from the first was a favourite of fortune; pupil of Liebig and translator of his best known book, adviser and friend of the Prince Consort, tutor of the Prince of Wales, Professor of Chemistry in the palmiest days of the Edinburgh Medical School, Member for his University, Chairman and Deputy-Speaker of the House of Commons, there was everything in his circumstances to give him opportunities and call out his powers. And yet some of his friends doubted whether he should not have declined public life and remained faithful to science. Those who read this "Life" must cease to doubt. It becomes evident that for public life he was eminently fitted, and that his calmness and discernment, his humour and tact, contributed largely to the successful management of many thorny matters. Of his inner life there is almost nothing disclosed either by himself or his biographer, but as a picture of a thoroughly incorruptible man of affairs the volume is worthy of all praise.

* "Memoirs and Correspondence of Lyon Playfair, first Lord Playfair of St. Andrews, etc., etc." By Wemyss Reid. 21s. (Cassell and Co., Ltd.)

PEGASUS AT THE PLOUGH.*

Mr. Rider Haggard as a farmer ought to be a curious spectacle, as curious, say, as "She" peeling potatoes at the back door. But he is not. He is, very simply and naturally, in his place. We own we scarcely expected it. We even own that at first we felt disappointed. Our delicious anticipatory creeping of the flesh at the mention of his name was thrown away upon this chronicle of the fields. There is some climbing down to be done before you can appreciate Mr. Haggard among the wheat. But when you are on the ground beside him you will find yourself rewarded. He knows what he is talking about.

Mr. Haggard has taken this business of agriculture seriously in hand, and the book is a faithful and accurate account of heavy land farming in an eastern county. There is not an experience related that the average farmer has not gone through. Hopes and disappointments, successes, losses, failures, are given just as hundreds have found them in recent years. Old farmers in their fireside, and roadside, discussions use just these arguments and come to just these conclusions. The Land Question is a sorely vexed one, and the cry of the agriculturalist that farming is not what it was is much more than merely the old man's lament that the former days were better than these. Free Trade has been a boon to the consumer and a bounty to the foreign producer, but it has made life a more difficult thing for the farmer at home. He is continually undersold by foreign competition, and scarcely anything but the force of hereditary habit and the instinct of the soil would now induce any man to farm for a living. At least, such is Mr. Haggard's contention, and he is supported by many practical men. Still, he does justice to the efforts at reform made during the last few years, and admits the brighter prospects of 1897-8.

* "A Farmer's Year." By H. Rider Haggard. 7s. 6d. (Longmans.)

NOVEL NOTES.

NO SOUL ABOVE MONEY. By Walter Raymond. 6s. (Longmans.)

Why was Mr. Raymond so ill-advised as to give his first-rate book so second-rate a title? Besides, it diverts the mind from the main interest of the story. At least, if Mr. Raymond thinks the old miser Jacob is the chief personage, we take leave to disagree with him. He has done something far better than that grim portrait. Apart from all questions of character and individuality, the tragical incidents take such hold on us, they are so full of reality and pathos, that the writer amply proves his powers over a province of fiction where there are very few masters to-day. He can seize a striking situation, grasp its consequences, declare its human import, irrespective of whether the actors are in themselves what are called interesting personages or not. Mr. Raymond has hold of the essentials of character, and knows the springs of action. He applies his instincts and knowledge within a little sphere, but he hardly ever fails. The old tragedy of a countryside, wherein a young man falls in love with his absent brother's sweetheart, wherein he unwittingly slays his brother, and Rizpah, with one son in his grave, watches by the gibbet where the other hangs, is developed with such restraint, dignity, and genuine emotion, as place it very high above the ordinary crowd of books. The effect is, in truth, tragedy, not mere sensation. It is not the first time that we have called attention to the excellence of Mr. Raymond's style, as simple, nervous, and free from mannerisms here as ever.

MR. JACK HAMLIN'S MEDIATION, and other Stories. By Bret Harte. 6s. (Pearson.)

Bret Harte never disappoints. There is no other writer we can point to who produces as much and as regularly, and keeps up as steady a level of good work. He never forgets how to tell a story, or fails to make the most of his material, however slight that may be, and in reading him we are continually feeling a waft of the fresh, vigorous air of his earlier books. From cover to cover this latest volume is at least readable. The title story and "Dick Spindler's Family Christmas" are both in his

good vein, and throughout we find no falling off in his kindliness, his humour, and his sense of the picturesque.

A BITTER VINTAGE. By K. Douglas King. 6s. (Pearson.)

Miss King's last book is not an easy one to judge fairly. Save for the tragedy of the end we are sure it will be generally liked, and deservedly. The sentiment is so kindly and so genuine, and, save for a few villains, the characters are so refreshingly amiable. They don't fit with their circumstances at all, however. They are far too smooth and meek-voiced for strolling players of their rank. Both characters and setting are quite artificial, whatever the bare incidents of the story may be. The real world of the tramp, the tinker, or of the wandering actor, or of the music-hall singer, is not reflected at all—only a stage adaptation of it. But the sentiment always rings true, for we feel the writer would have dealt generously and tenderly with much rougher folks if her imagination had conceived them.

THE SPLENDID PORSENNA. By Mrs. Hugh Fraser. 6s. (Hutchinson.)

There is one fact about the ancestry of the Porsenna that is too little insisted on. To read the horrible end of the marriage between the maniac scion of the house and the beautiful English girl, is to feel shocked, almost wantonly outraged, unless the interest of heredity occurs to the reader. If he remembers that Orazio the Splendid is a descendant of the fiend Ezzelino, and that the cruelties which were perpetrated at Oliveto are but repetitions of the horrors of Padua in the thirteenth century, he sees that the purpose of the story is not merely sensational. Indeed, the story needs some apologies and explanations. It is not in Mrs. Fraser's best vein—though in her descriptions of Roman and Anglo-Roman society there is a good deal to interest and attract readers. And that an Italian should be the villain, and that all the heroic honours should be carried off by an Englishman, is in accordance with the most popular traditions.

THE CROWN OF LIFE. By George Gissing. 6s. (Methuen.)

"The Crown of Life" reflects a calmer mood than Mr. Gissing has accustomed us to expect from him. It has nothing of the bitterness of "New Grub Street" or "The Whirlpool." It is not nearly so amusing as "The Town Traveller." Throughout it is a little below par. Mr. Gissing the humourist astonished us by his late success. Mr. Gissing the writer of conventional romance has not yet done the same. For this is conventional romance, though there are abundance of eccentrics running through the pages. We recognise his hand in the careful studies he makes of each of his characters; his elaborate observation even of little points; his keen scent for types and traits belonging to the present day. We recognise him, too, in the broad humanitarianism which has always distinguished his work, even that of his bitterest hours. It is not at all necessary that a first-rate writer of fiction should be free from social and political prejudices, or should hold generous views, or should have the courage to call certain national weaknesses and brutalities by their right name. But we owe him one more debt when this is the case. And here, we confess, such virtue cannot be spared. There are most painstaking portraits of many sympathetic or interesting persons; but all—save Alexander, the genial spendthrift—we seem to know of merely by hearsay, and not from actual intercourse. The hero is a worthy prig. The heroine is one of those nice, clever, serious-minded girls whom we all like so much—outside a book. The truth remains that till now Mr. Gissing's best work has been done in the forcible description of circumstances from which his soul has revolted. There are calamities here, and long delays when patience and love are tested; but there is nothing to rouse a great rebellion or a profound pity. Is that the reason of the comparative failure? At least, Mr. Gissing is not yet the novelist of the tamer kinds of life.

TWELVE TALES. Select Stories by Grant Allen. Chosen and Arranged by the Author. 6s. (Richards.)

Into this volume is gathered the best of Mr. Grant Allen's fiction. He had a right instinct. Indeed, he was not a man to deceive himself about the value of his work. Perhaps he only did so in one instance. He wrote fiction mainly because he could do so fluently, and had a *flair* for the popular. The best of his mind he gave to other things. Not that he despised fiction, but he knew he could only reach the lower slopes of the delectable mountain to which many wend and which few can scale. But before he discovered his popular talent he made some essays in story-writing which were much more serious than his later work. Somewhat like Mr. Wells, he used his scientific knowledge for this purpose; made short scientific studies in fact, in the form of fiction. Only it was his knowledge of mental, not natural science that he employed. He examined cases as a specialist in mental peculiarities or diseases would have examined them. But he wrote the results in the form of tales and not of notes. To this period and this experiment belong "The Rev. John Creedy," "The Curate of Churnside," "The Backslider," "The Churchwarden's Brother." They each present problems of human character and circumstances precisely stated, though in terms understanded of the average story reader. There are others collected in this volume which have less serious interest, yet are attractive from their setting or their wide sympathy with human nature in divers ranks and under divers skies. Mr. Grant Allen will be most worthily remembered for his direct contributions to science. But in any estimate of him this book must be taken into account. It reveals his restless curiosity, and his sympathy wide as humanity itself.

ACTIVE SERVICE. By Stephen Crane. 6s. (Heinemann.)

Mr. Crane's latest book was probably written to use up some of the material he gathered while war correspondent in Greece. Readers should be warned to concentrate their attention as much as possible on the travel impressions and the few narratives of fighting. The romance of the story has a very anxious side. When on p. 4 the father of the heroine calls his daughter's lover, "a gambler, a sporter of fine clothes, an expert on champagne, a polite loafer, a witless knave who edits the Sunday edition of a great outrage upon our sensibilities," he is not so far wrong. The man is not a loafer; and he is very plucky; but the champagne he drinks in the course of his agitated career through the volume is awful to think of. And the girl—well, her chief talent seems to be in wearing a mask, which sometimes means being horribly rude and sometimes very icy to the man she loves, and thus preventing explanations. We don't want to know the second volume of their love-story; but we confess the first is romantic, for the rejected lover rescues the lady, her parents, and a band of American college students from dire peril in Turkey, and wrings admiration and consent from the father, who had called him all the ugly names. The episode of Miss Nora Black is a trifle disquieting too, but the pranks and vagaries of the students serve as an occasional bright relief. Mr. Crane shows his usual power of describing scenes he actually knows, whether in college class-rooms, in newspaper offices, or on Grecian roads, in vivid, energetic language. You will read to the end to see whether Marjorie and love crown Coleman at last, or whether he is drowned in champagne and despair by the strong hand of Miss Nora Black; and a book that you must read to the end is not to be sniffed at. But, nevertheless, this one is careless and formless. Mr. Crane has a talent which he should take more seriously.

ONE HOUR AND THE NEXT. By Millicent Sutherland. 6s. (Methuen.)

The Duchess of Sutherland has taken her subject right out of the dusty heart of modern life. She is not cynical, only matter-of-fact. She does not say that all philanthropy is a fraud and all love a mirage, only that these things sometimes are so. She shows us socialism in two kinds, a fraud and a failure—a failure in spite of the writer and the book—and a young girl's first love, which is both. But sad as Agnes Stainer's disillusionment is, the study of her and of it is the truest and strongest thing in the book. The girl, with all her untried High School theories, her fresh enthusiasms, her boundless self-confidence, is real to her finger tips. For her sake we have read the book with close interest. The two men are less satisfactory; Lester, the cynic, the charlatan, the demagogue, fostering dissension in his role of "Labour leader," wants coherence, and Philip Assheton, the philanthropist, wants virility. The strike, round which the circumstances of the story gather, is a somewhat nebulous affair. The one convincing point in the book is Agnes's blind and devoted love for Lester, who employs her as his typist, and amusedly accepts her adoration, while himself quite indifferent. Agnes's is a pitiful story, a foolish story, but it wins our attention and appreciation as a study of the temperament of one type, and a not uncommon type, of modern High School girl.

TALES OF SPACE AND TIME. By H. G. Wells. 6s. (Harpers.)

There is no falling off in Mr. Wells's ingenuity. We cannot foresee so much popularity for his latest volume as for "The War of the Worlds," and some of his other stories, but in sheer cleverness, in audacious imagination, in the reach of probabilities under different conditions and circumstances, he is here as wonderful as ever. The setting is rather less successful, so that perhaps the average public may be less attracted. But to the scientific reader, if he can endure science being played with, this must seem one of the best of his books. On the whole, the finest thing in the volume is "The Star," which is not a story, but a vivid, and altogether admirable description of the career of a wonderful heavenly body, which narrowly missed destroying our earth totally, and which entirely changed the conditions of life upon it. Next to that comes "A Story of the Days to Come"—a tragedy of the future. Here Mr. Wells shows himself pessimist, indeed. For, summing up all its characters and incidents, it comes to this, that, henceforward as now, peace and comfort and safety are for those on the top, well guarded by the slaves below; that while advancing civilisation may make men soft and languid, it cannot kill the brute in them. Mr. Wells while throwing a search-light on a problematic future, stimulates thought concerning the world of our own day.

THE COLOSSUS. By Morley Roberts. 6s. (Arnold.)

This is Mr. Morley Roberts's second study of the "strong man"—that most fashionable character in fiction just now. But it is immeasurably better than his first one, "A Son of Empire." Indeed, it is a very able book, and a no unworthy study of that very interesting personage, Mr. Cecil Rhodes. The male characters are treated with energy and grip; most of the episodes are probable; all of them are, if you give your fancy a little rein. The central situation is mainly that of the predecessor we have named. An enthusiastic and vigorous young woman does her very utmost to conquer a very remarkable and very difficult man, or at least to capture his gratitude. But here, if the means taken be not very scrupulous, it is at least neither so imbecile nor so despicable as is the stratagem related in "A Son of Empire." "All for love" Mr. Roberts adopts as his motto, and he interprets it in a very liberal way, so far as his women are concerned. They are not supposed to have any particular code of honour; so a little backstairs intriguing for the sake of the beloved is even praiseworthy. If the women could be omitted, we should like his books better and rank them higher. But as he forces Gertrude on us, we must even be thankful she is not much more objectionable than a pertinacious interviewer. She is noisy; but Mr. Roberts's personages are mostly rather loud. It is characteristic that in an important interview he makes the hero disbelieve the heroine until she swears. The use of an expletive convinces him. But, as we have said, the study of the Imperialist is able and vigorous. So are the descriptions of his surroundings and his satellites.

HENRY WORTHINGTON, IDEALIST. By Margaret Sherwood 6s. (Macmillan.)

There is a delicacy and a graciousness about this story of American life that give it real distinction. To those whose conceptions of human existence at its best are of the feminine order, that is, demanding the utmost of refinement, gentleness, and moral sweetness, the book will make a very strong appeal. The story of the relations of the Worthington father and son is, indeed, full of charm. How Henry Worthington was that rarest of all men, an idealist in the practical affairs of life, is good for all to read. But still there are readers who will long for something that is lacking. The thought is often vigorous; the voice is now and then weak and apologetic. There is an admirable chapter, the one descriptive of the town of Winthrop. We wish we could quote it all. Here, at least, are two or three suggestive sentences. "It has other than the world's standards. The unprofitable, the abstract is here the rule of life, and its pride is a pride of other worldliness. These children and grandchildren of idealists are content to conquer the world by finding the right idea of it."

THE BREAD OF TEARS. By G. B. Burgin. 6s. (Long.)

If abundant adventure among Armenian bandits and American missionaries, love-making in Cheshire and elsewhere, with a limitless supply of gross caricature and of sentimentality could make a good story, then Mr. Burgin would have achieved success. He knows his backgrounds, but he does not know human nature—or he mocks at his own knowledge. We permit, even admire, a travesty of human life, if we are given it as frank extravaganza, But the broad farce here hardly raises a laugh, and the sentiment, though it is kindly as Mr. Burgin's is wont to be, is too much associated with the unreality of the story to bring relief, or balance, or any of the other things which the book requires, and which we are almost entitled to expect in the work of this talented, if sometimes disappointing, writer.

THE SHADOW ON THE MANSE. By Campbell Rae-Brown. 3s. 6d. (Greening.)

There is both originality and brightness in this story of the North. The lovers are a Highland Free Church minister and a London *danseuse*, so that there is ample room for complications. But we are never brought into the dusty atmosphere of the music-hall. The setting is in Argyllshire among the Highland hills and beside the western seas, and from first to last the book is fresh, and sweet, and wholesome. There are some excellent Scotch characters, pawky, humorous, and yet brimful of the pride and passion of the Celt. The minister is a very human, very fallible, and yet very earnest and well-meaning fellow, the *danseuse* is compact of gravity and sweetness, while little Mary Grey flits through the story like a sunbeam. We grudge her fate a little, though perhaps the author did wisely. Anyhow, we can forgive him even Mary's death for the sake of the lightsomeness and sparkle he has put into her short and vivid life.

MR. CAMPBELL RAE-BROWN.
From Photo by Macmahon, Aberdeen.

THE PURSUIT OF CAMILLA. By Clementina Black. 6s. (Pearsons.)

Not for a moment do we believe Camilla was pursued in the manner alleged. She was too clever to be bamboozled by any hocus-pocus revolutionary plot, and she was much too independent and determined to give in to a pursuit which meant love-making, and not politics. But it doesn't really matter. Put the time a few centuries back, swallow the consequent anachronisms, and with this charming young lady and her rescuers you go on a spirited and most entertaining chase all over North Italy. It is hollow underneath, but the surface is laid out most pleasantly. Miss Black has dared unpopularity by letting a Pole triumph over an Englishman in love. But then the Englishman suffers and is strong. National feeling is, therefore, not altogether outraged.

THE BOOKMAN'S TABLE.

STUDIES OF THE PORTRAIT OF CHRIST. By the Rev. George Matheson, D.D. 6s. (Hodder and Stoughton.)

To say that this is the finest piece of work that Dr. Matheson has produced may seem to some extravagant and loose talk. To such we would only say, Read and be convinced. Certainly no more original study of the life of Christ has appeared since "Ecce Homo." Dr. Matheson goes over ground which has been reaped a hundred times before by able men, yet he finds a wealth which they have missed, and without the slightest apparent straining brings new meanings out of hackneyed themes. The baptism, the temptation, the daily life and ministries of our Lord as recorded in the gospels, these are his material, but they are here penetrated by an illuminating discernment and surrounded by a halo of imagination which only genius can bring to the study. In many points we entirely disagree with Dr. Matheson's interpretation of the actions of our Lord, but he is always stimulating and often profound, and where he errs it is by finding too much, not too little, in his sources. He is to be congratulated on writing a

book which will be universally welcome and universally profitable.

BIBLICAL INTRODUCTION: Old Testament by Professor W. H. Bennett, M.A. New Testament by Professor Walter F. Adeney, M.A. 7s. 6d. (Methuen and Co.)

Unquestionably there was room for a Biblical Introduction which might meet the wants of those who are "unacquainted or only slightly acquainted with the original languages of the Bible and the technicalities of criticism." The present volume, furnished by two scholars who have long since won the confidence of the public, will adequately supply such wants. They are men who are familiar with the positions which have been adopted by various critics, and who themselves neither lag behind nor too precipitately seek the van of modern opinion. Sobriety characterises their work as markedly as knowledge. They are so thoroughly masters of their subject that there is nothing crude and nothing confused in their explanations. All is lucid and easy. Their work is not meant to supersede the larger introductions, and may even seem in some respects meagre in comparison; but it scarcely needs careful reading to see that underlying this popular manual lies a solid basis of wide and sound scholarship.

THE CHRISTIAN USE OF THE PSALMS. With Essays on the Proper Psalms in the Anglican Prayer Book. By the Rev. T. K. Cheyne, M.A., D.D. 5s. (Isbister and Co, Ltd.)

Professor Cheyne calls his book a "small" one, but if it accomplishes the half of what he proposes, its consequences will be considerable. It is a plea for a better translation of the Psalms, and an answer to the question whether the use of those Psalms which are appropriated to certain "high days" can be justified in the light which modern criticism throws upon them. As regards the better translation of the Psalms—surely a most important and desirable achievement—Prof. Cheyne tells us that this "small book" of his with the translations it contains is a forerunner of "a new attempt to translate the Psalms from a corrected text." For the translation we can trust this veteran scholar; the corrected text is another matter. Caution is the prime qualification for text-emendation, not audacity. The answer to the question regarding the suitability of the "Proper Psalms" involves an account of the origin of those Psalms and their use in the New Testament, together with a few touches of exegesis to bring out the general meaning. All this is done, it need hardly be said, in a masterly fashion. But why will Prof. Cheyne defeat his own cause by introducing such exasperating statements as this: "The narrative of the Baptism and the Temptation is not to be handled by the scientific historian. It is the attempt of the disciples to imagine scenes of which their Master would never have talked"? Where does he learn that the Baptism was private, and where does he find disciples capable of inventing the scenes of the Temptation? It is a pity that a volume so full of what is instructive and inspiring should have admitted any taint of extravagance or crudeness. Certainly it is quite time that a protest should be made against the use of unchristian psalms in Christian worship, and Prof. Cheyne's remarks carry conviction to the reader.

VAGRANT VERSES. By Rosa Mulholland. 3s. 6d. net. (Mathews.)

In this little volume there is nothing that need not have been written. The tamest of the verses are stamped with sincerity. Pious and gentle moods have been given a quiet and melodious voice, and now and then a note is struck strong, and impressive, and profound. Any poet of the sterner kind might wish to have written "Two Strangers." And about "The Wild Geese" there is a wonderful prismatic blend of patriotism, mysticism, and romance. That it should live among the songs of Ireland, even two or three scattered verses may show—

"Alone, afar, his footsteps roam,
The stars his roof, the tent his home.
Saw'st thou what way the wild geese flew
To sunward through the thick night dew.

. . . . . .

Beside his prairie fire he rests,
All feathered things are in their nests;
'What strange wild bird is this,' he saith,
'Still fragrant with the ocean's breath?

Perch on my hand, thou briny thing,
And let me stroke thy shy wet wing;
What message in thy soft eye thrills?
I see again my native hills.'"

GREAT MASTERS IN PAINTING AND SCULPTURE. Andrea del Sarto. By H. Guinness. 5s. (George Bell.)

Andrea del Sarto belongs to a particularly ill-used race of artists. It is not commonly an obstacle to an artist in any final sense that his form is reckless or uncouth, if he has really something to communicate. Most thoughtful people recognise the gigantesque imagination which travails in the most preposterous of the designs of Blake. The mass of the cultured world has thrown open its gates to the earth-shaking charge of the great spirit of Walt Whitman. But it is an obstacle to the proper appreciation of the soul of an artist that he has committed the unpardonable sin of conscientiously perfecting his technique. The world will not believe that polish and power can exist together.

Andrea del Sarto is called a materialist, on somewhat the same grounds that Captain Dreyfus was called a traitor, because he had an intelligent curiosity about the details of his own trade. Browning in one of the most beautiful and imperishable poems that the world has ever seen, gives a true picture of the artist whose technical triumphs are unlit by a single star of spiritual purpose; it is another matter whether it is a true picture of Andrea del Sarto. Mr. Guinness, in the lucid and well-informed monograph before us, quotes the poem, but seems to us to accept its conclusions with unnecessary tameness. His life of del Sarto is indeed mostly concerned with his wonderful pictorial gifts, and we suppose he thought that a poet like Robert Browning must be right on the poetical side of the matter. But we ourselves feel otherwise. On del Sarto's technical genius there cannot be two opinions; all beyond is a matter of individual feeling. But we do not believe that any man could look at the "Madonna dell 'Arpie" and not feel the presence of a strong and merciful humanity as divine as any of the sanctities of Raphael.

CROMWELL'S SCOTCH CAMPAIGNS: 1650-51. By W. S. Douglas. Cheap edition. 5s. (Elliot Stock.)

The first edition of this work was noticed at some length in THE BOOKMAN for August, 1898. The present edition—save in the title-page—is the same, even to the paper, type, and table of "addenda and corrigenda." One of the special features of the book is the way in which Mr. Douglas has brought his intimate local knowledge to bear on the movements of Cromwell. In doing this he has frequently ventured to differ from Dr. S. R. Gardiner, who, so far from expressing any resentment, has openly returned thanks "for not a few corrections." The public will doubtless know ere long to what extent the views of Mr. Douglas and Dr. Gardiner are to be upset by Mr. Firth's recent discovery of a contemporary plan of the battle of Dunbar.

THE APOSTLE OF THE ARDENNES. By Lady Lindsay. 3s. 6d net. (K. Paul.)

The legend of St. Hubert Lady Lindsay has turned into melodious verse. His adventures as a mighty hunter, his seclusion from the world, and his career as Bishop and Apostle, are pleasantly and profitably set forth, and interspersed with many charming lyrics. She has a distinct talent for narrative verse, and keeps the reader's interest alive through a lengthy poem.

THE CLIMBS OF NORMAN-NERUDA. By May Norman-Neruda. 21s. (T. Fisher Unwin.)

The sad accident which caused the death of Mr. Norman-Neruda in September of last year is clearly enough remembered by Alpine climbers. He was well known among mountaineers for his skill and daring, and on the day of his burial the grave in the little cemetery of St. Ulrich was heaped with memorial wreaths sent by Alpine Clubs of almost every European country. His enthusiasm for the mountains breathes all through these pleasantly written papers. The difficulties he surmounted and his delight in doing it is evident on every page. The easy, chatty, narrative style adds to the attractiveness of the book, which is beautifully illustrated with photographs of Alpine scenes and summits.

THE WORKS OF SHAKESPEARE: The Tragedy of Hamlet. Edited by Edward Dowden. 3s. 6d. (Methuen and Co.)

It might have been supposed that every conceivable commentary on *Hamlet* and every imaginable emendation or rendering had already been made by the generations of Shakespearians. But Professor Dowden has searched more

deeply into the secrets of Shakespeare than almost any man living, and has still fresh discoveries to report and new suggestions to offer. The most elaborately ingenious of these is his explanation of the famous "dram of eale" passage, too long to quote here. His note on Hamlet's question about Alexander's body is especially interesting, and many others have the interest of freshness. Needless to say that the Introduction, Appendices, and all the footnotes are scholarly and illuminating. Alternative readings from the various folios are given for comparison, and nothing is lacking that the student could desire. The general appearance of the book is admirable. The print is of good size, the page wide and of a soft paper very pleasant to the touch, and there is margin enough to scribble notes upon. The book is altogether a most attractive one, an elegant addition to the library, and a treasure to the Shakespearian student.

JANE AUSTEN. Her Contemporaries and Herself. An Essay in Criticism. By Walter Herries Pollock. 3s. 6d. net. (Longmans.)

Everyone likes to talk about Miss Austen, to utter his enthusiasm over her perfections or his superior scorn of her tameness. She is the starting point for the expression of every shade of opinion on the methods and the sphere of fiction. A good many people have written down what they had to say; and yet we don't resent the fact of a new book on the subject. But we have not found much use for Mr. Pollock's. He adds nothing to our knowledge of her personality; he corrects other writers on the same theme on points so infinitesimal that his predecessors seem perfect paragons of accuracy. He corrects them good-humouredly, of course, even apologetically. He gravely reproaches some critics who have not liked Miss Edgeworth, Miss Burney, and Miss Ferrier quite well enough. But the difference between their point of view and his own is not wide. His criticism of Miss Austen is mostly a rambling talk about his likes and dislikes among the books and their heroines, and where he differs from Mr. Dobson and Mr. Goldwin Smith, and how his opinion is, of course, not half so weighty as theirs—and just without that charm which would make it all delightful, however unedifying. He quotes effectively, it must be said, and the words of Scott, Macaulay, Dobson, Goldwin Smith, Miss Raine Ellis, and his own father, supply the main interest of the book. Mr. Pollock's most substantial contribution is a comparison between the respective manners in which Miss Austen and Miss Edgeworth dealt with private theatricals!

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Mr. Archer has many admirers, but we fear that his last volume will disappoint most if not all of them; it is neither a record of the year's drama nor a serious critical work. Some of the resuscitated journalism, which goes to make its contents, particularly the articles on Shakespeare, is most interesting reading, and the whole book is excellent—as journalism. But journalism is for the day, not for the ages, and we are sorry that Mr. Archer does not settle down in sober earnest to write at any rate one of the many books with which he could delight, an he would.

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[*A version of the Sermon on the Mount in modern English, with references, illustrations, etc., adapted to modern conditions. It is an extremely interesting experiment, and the English retains much of the simple Anglo-Saxon purity, and does not jar on our sense of propriety, as such modernised renderings are apt to do.*]
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[*A little devotional book, full of inspiring and comforting thoughts.*]
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[*A story for schoolgirls. The heroine is a really good girl, whose best qualities are brought out by her love for a timid and sensitive little brother.*]
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[*A gaily bound and brightly written story for children. Dick is a poor boy, his hero, Rex, a rich one. Rex falls from his pedestal for a time, but is erected again before the end.*]
AVERY, H.—Mobsley's Mohicans, 3/6.....Nelson
[*Mobsley was cock of the school, and the Mohicans were his followers. They were a lively set, and formed a fire brigade, set on foot a new Gunpowder plot, and kept themselves and their friends in hot water. We recommend the book to boys in search of new pranks.*]
BAGOT, R.—A Roman Mystery, 6/-.....Digby
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BECKE, L.—Old Convict Days, 6/-.....Unwin
[*We do not class this as "fiction" out of any disrespect to the veracity either of Mr. Becke or William Day, who tells us his own story. But as assuredly the tale "reads like a novel." Mr. Becke must accept the penalty of success. Mr. Day was a discharged convict, who won his way to respectability and affluence. His own account of himself is most interesting, giving a graphic picture of the horrors of convict life in Van Diemen's Land in the fifties.*]
BINDLOSS, H.—A Wide Dominion (Over Seas Library), 2/-....Unwin
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[*See p. 90.*]
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[*A readable story of a love affair, a certain amount of scoundrelism (partly foreign), and a dash of ecclesiasticism. The book has interested us.*]
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[*Appreciation and encouragement agree with Mr Bullen. He expands under a sense of approval. His vivid and picturesque style is just the right gift for a newspaper correspondent, and in these Naval Manœuvre letters to the* Morning Leader *it got full play. They are well worth reading in book form for the sake of a brilliant picture of a British fleet at work.*]
BURGIN, G. B.—The Bread of Tears, 6/-.....Long
[*See p. 90.*]
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CARREL, F.—The Progress of Pauline Kessler, 6/-.....Long
CARRYL, C. E.—The River Syndicate and Other Stories, 2/- ..Harper
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[*Tells how a maiden lady appropriates a little girl visitor, allowing her friends to believe her dead. The story is a pleasant one, and things right themselves most satisfactorily at the end.*]
CHILD, H.—Phil of the Heath, 6/- .....Pearson
[*A brilliant bit of horsemanship begins this lively story, and excitements follow each other thick and fast all through. The heroine is something of an Amazon, brave and high-spirited, though the author inexcusably permits her to stoop to guile. The scene is laid in Bristol about the time of the disturbances of 1831.*]
CHOLMONDELEY, M.—Red Pottage, 6/-.....Arnold
COBBAN, J. M.—An African Treasure, 6/-.....Long
COLLINS, W. E. W.—The Don and the Undergraduate, 6/- Blackwood
CRAIL, A.—Malcolm Ross, 6/-.....Stock
[*The story of a young Scottish minister whose career we follow first in the West Highlands, then in India.*]
CRANE, S.—Active Service, 6/-.....Heinemann
[*See p. 90.*]
CRESWICKE, L.—Roxane, 6/- .....Cassell
DAVIES, A. K.—The Girl Priest, 6/- .....Hutchinson
DEARMER, M.—The Book of Penny Toys, 6/- .....Macmillan
[*A book of child's poetry and pictures very cleverly done and dedicated in graceful verses to no less learned a person than the Regius Professor of Modern History in the University of Oxford.*]
DILL, B.—The Final Goal, 6/-.....Hutchinson
[*An admirable story written on pleasant and popular lines, where love and virtue are rewarded handsomely, where sin is punished but not vindictively, where no probabilities are violated, and where the writer's talent for wholesome fiction is abundantly proved.*]
DONOVAN, D.—Tales of Terror, 3/6.....Chatto
[*We need not add a word to the title. We know Dick Donovan: when he promises "terror" he keeps his word.*]
DOUGLAS, T.—A Legacy of Hate, 6/- .....Pearson
[*A most ingenious sensational mystery. A good many genuine shudders are to be got out of it. Among its creepy kind it is altogether distinguished.*]
EAGAR, A.—The Beautiful Evil, 6/. .....Sands
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[*Adventures in the country of Osceola, chief of the Seminoles, in Florida, during the earlier half of the century.*]
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[*A stirring story of adventure among the Rocky Mountains.*]
ELLIS, E. S.—Uncrowning a King, 2/6 ..... Cassell
[*Another of Mr. Ellis's interesting historical tales. It concerns the episode in the history of New England known as King Philip's War. As in all stories of encounters with American Indians, there is plenty of stirring adventure.*]
FENN, C. R.—For the Old Flag .....Sampson, Low
[*There is plenty of life and stir in this tale of the Indian Mutiny and a treasure hunt to close with. The illustrations are profuse, sometimes half a dozen full-page plates in a group, and they add greatly to the attractiveness of the book.*]
FITZGERALD, G. B.—Beyond these Dreams, 6/-.....Digby
[*The progress of this story is somewhat retarded by excess of sarcasm. The author continually halts to strike scornful attitudes and call upon us to do likewise. Yet the book ends with foreign missions and apparent sincerity, though of that we are not too sure.*]
FITZPATRICK, T.—The King of Claddagh, 6/- .....Sands
[*A story of the Cromwellian occupation of Galway, in which the Roundheads are seen as "canting fanatics." There is a Major Charleton, however, whose generosity somewhat redeems his party. The King of Claddagh is a fine type of old villager, "Admiral of the herring fleet."*]
FLOWERDEW, H.—The Realist, 6/-.....Lane
FORTESCUE, Hon. J. W.—The Drummer's Coat, 4/6 .... Macmillan
[*The author appears to have some lingering faith in witchcraft. At least the circumstance of a child's losing the power of speech for days at the bidding of a witch is vouched for as authentic. We may be sceptical as to the explanation, however, without enjoying the story any the less. It gives a pleasant picture of life in a Devonshire village about the year 1820, when the Napoleonic wars were fresh in people's minds, and stragglers from the army, long-lost sons, and wounded comrades kept turning up every now and then.*]
FRASER, Mrs. H.—The Splendid Porsenna, 6/- .....Hutchinson
[*See p. 89.*]
GARNIER, R.—The White Queen, 6/- .....Harpers
GARSTIN, N.—The Suitors of Aprille, 3/6 .....Lane
[*An old world story of fair ladies and noble knights, told in graceful English and adorned with many excellent illustrations.*]
GEAREY C.—Rural Life, 6/- .....Long
GILCHRIST, R. M.—Nicholas and Mary, and other Milton Folk, 3s. 6d. Richards
[*Mr. Gilchrist sees his country folks through a peculiar medium. It sometimes distorts them, and rarely makes them seem agreeable, though occasionally interesting. In these short stories of rural life all his faults are seen, but there are signs, too, that he is working himself out of his mannerisms, and is learning more directly from nature.*]
GILLIAT, Rev. E.—Wolf's Head, 6/- ....Seeley
[*A story of Robin Hood and his merry men and the iniquities of King John. It is a good story, the work of a man who knows his period, and it is told in a straightforward style.*]
GISSING, G.—The Crown of Life, 6/- .....Methuen
[*See p. 89.*]
GLEIG, C.—Bunter's Cruise (The Novelist, No. 6), 6d.....Methuen
GRAYL, D.—The Pillypringle Pastorals, 3/6.....Greening
[*The reminiscences of a self-assertive and complacent old gentleman with a unique style of English. There are many amusing touches.*]
GREEN, E. EVERETT—The Heir of Hascombe Hall, 5/- .....Nelson
[*An interesting historical tale of the early Tudor days.*]
GREEN, E. EVERETT, and BEDFORD, H. L.—Priscilla, 3/6....Nelson
[*A bright story about some wilful and independent and very charming girls.*]
GRIFFITHS, Major A.—Ford's Folly, Ltd., 6s. .....Macqueen
[*A vigorous example of the new order of commercial adventure fiction, and the best story that has come from Major Griffiths' pen as yet.*]

GROGAN, W. E.—The Dregs of Wrath, 6/-.....Pearson
[*A story of the time of Charles II., in which Nell Gwynne and the courtiers of the day figure largely. There is much love-making and sword-play, and the story never lacks interest.*]

HAMILTON, B.—A Kiss for a Kingdom, 6/-.....Hurst and Blackett

HARRISON, F.—Wynport College: A Story of School Life, 5/-.....Blackie and Son
[*We do not greatly like this young Seymour. The pranks are all right, but he is too glib with his apologies. And the Wynport boys altogether seem rather precocious in their special type of impertinence. We prefer more mischief and less "cheek" in our school stories.*]

HARTE, B.—Mr. Jack Hamlin's Meditation, 6/-.....Pearson
[*See p.* 89.]

HAVERFIELD, E. L.—Blind Loyalty, 2/6.....Nelson
[*A girls' boarding-school story, full of life and interest.*]

HAVERFIELD, E. L.—Nancy's Fancies, 2/6.....Chambers
[*A pleasant story of the fortunes of a poorly left widow and her two children, who, after much poverty and trouble, are restored to comfort and happiness.*]

HAYENS, H.—A Captain of Irregulars, 5/-.....Nelson
[*A stirring tale of the Chilian War of Independence of* 1816-18.]

HAYENS, H.—A Vanished Nation, 5/-.....Nelson
[*A story of adventures in remote parts of South America during the terrible time that followed the destruction of Spanish rule. There are fights, imprisonments, and rescues galore, and everything to keep a boy entertained.*]

HENNESSEY, J. D.—A Lost Identity, 3/6.....Warne
[*An uncanny story founded on the idea of the tripartite nature of man. Mark Gunnery's spirit is separated from his soul and body, and many weird things happen in consequence. The story will not fail to hold the interest of its readers.*]

HOME, A.—The Fellow Who Won, 3/6.....Nelson
[*A lively story full of schoolboy pranks.*]

HOME, A.—The Spy in the School, 3/6.....Chambers
[*Another excellent school story.*]

HOWARD, I.—Wounded Pride, 6/-.....Long
[*Here we find our hero at eighteen demanding the hand of Sibyl, aged fourteen, and hotly protesting against having to wait five years till he is "quite old." Sure enough he is blasé at twenty-three, but Sibyl accepts him, nevertheless, and his subsequent troubles fall chiefly upon her. The book does not greatly attract us.*]

HOWARTH, A.—Sword and Assegai, 6/-.....Smith, Elder

JOKAI, M.—The Poor Plutocrats, 6/-.....Jarrold

JOKAI, M.—The Tower of Dago, 3/6.....Sands
[*An astounding book of weird happenings and black magic. The sensation sometimes goes beyond a northern imagination, but the story has its share of fascination.*]

KING, K. D.—A Bitter Vintage, 6/-.....Pearson
[*See p.* 89.]

MACDONALD, M. P.—Trefoil, 3/6.....Nelson
[*Three girls on leaving school solemnly promise to meet in five years and compare experiences. The story tells the history of the intervening years, and shows how only two keep the tryst.*]

MACMANUS, S.—In Chimney Corners, 6/-.....Harper

MAITLAND, A. L.—I Lived as I Listed, 6/-.....Wells Gardner
[*A bold story of the days of Charles II., relating the adventures of a youth who, displeased with the King's treatment of him, turns highwayman and robs the King himself by mistake. It is a good story in the vein of old-fashioned, hot-blooded romance, which is now a good deal in favour.*]

MANN, M. E.—Out in Life's Rain, 3/6.....Hutchinson
[*This is either an early work of Mrs. Mann's, or it is addressed to a special audience—not the one that has so much appreciated "The Cedar Star" and "The Patten Experiment." As a novel for parish workers or for very young and serious minded persons, we can rank it very high above the average of its kind.*]

MARCHANT, B.—The Girl Captives, 2/6.....Blackie
[*An interesting story of Anglo-Indian life and of fighting and danger on the Indian frontiers.*]

MARSHALL, Mrs.—The Parson's Daughter, 5/-.....Seeley
[*A story left unfinished by the late Mrs. Marshall, and completed by her daughter. Its figures are such as we know in the canvases of Gainsborough and Romney, and its illustrations are reproductions of their pictures. The book tells among other matters how the parson's daughter was painted by Mr. Romney.*]

MARTYN, L.—Princess and Fairy, or the Wonders of Nature, 2/-.....Chambers
[*Tells how a little town-bred "Princess" was sent off for her health to a country house, where she learned to know birds and beasts and insects and plants, and in studying them found health and happiness.*]

MASON, A. E. W.—The Watchers, 1/-.....Arrowsmith
[*A capital romance, and the very book for a railway journey. "The Watchers" is a really exciting tale, excellently told.*]

MEADE, L. T., and EUSTACE, R.—The Gold Star Line, 5/-.....Ward, Lock
[*Half-a-dozen stories of smart scoundrels, and smarter men who get the better of them. They are all interesting and well told.*]

METCALFE, W. C.—All Hands on Deck! 3s. 6d.....Blackie
[*Mutineers, pirates, shipwrecks, and rousing adventures of every nautical type fill up the book. The wrangling in the first chapter makes a discouraging opening, but fortunately when the fun and fighting begin, there is no time left for quarrelling.*]

MIDDLEMASS, J.—The Yellow Badge, 6/-.....Digby
[*The story centres upon certain Scottish granite works and the dramatis personæ are the employers and employed. Miss Middlemass writes very pleasantly in many respects, but we must be permitted a protest against the extraordinary and unnatural way her young ladies discuss their own and their friends' love affairs with all and sundry. Most women, we would fain believe, are loyal to each other in these matters.*]

MITCHELL, E.—Chickabiddy Stories, 2/6.....Wells Gardner
[*A welcome present for children. The stories and verses are very easy reading, and yet are interesting, telling in the friendliest way pleasant tales about birds and beasts and insects.*]

MOCKLER, G.—The Four Miss Whittingtons, 5/-.....Blackie
[*A bright story of four girls who come to London to seek their fortunes and win them bravely.*]

MOLESWORTH, Mrs.—This and That, 4/6.....Macmillan
[*"This" and "That" were really "Cecilia" and "Sanford," two delightful children whose life and surroundings and relatives are described in Mrs. Molesworth's charming manner.*]

MORRIS, A. T.—The Elephant's Apology, 2/6.....Blackie
[*Benjy was the most courtly of elephants, and will win the favour of many young readers. Several other attractive stories make up the book.*]

MOULTON, L. C.—At the Wind's Will, 6/-.....Macmillan

NORRIS, F.—McTeague, 6/-.....Richards

O'BYRNE, W. L.—A Land of Heroes, 2/6.....Blackie
[*Stories of the days of long ago when the Kings of Erin ruled at Tara. No Irish child should miss the book, and many others will enjoy its legends and adventures.*]

ORCZY, Baroness E.—The Emperor's Candlesticks, 2/6.....Pearson
[*The candlesticks contained secret receptacles, in which were hidden documents that might send half the people in the story to Siberia. For the particular brand of excitement in this story is Russian and Nihilist, and the candlesticks give endless trouble to the Russian police.*]

ORZESZKO, Madame.—An Obscure Apostle, translated by C. S. de Soissons, 6/-.....Greening

OXENHAM, J.—Rising Fortunes, 6/-.....Hurst & Blackett
[*Relates how two young fellows from the far north—a writer and a painter—came to London to seek their fortunes, and eventually found them. The only thing we do not like about the story is the vernacular, which is hopelessly bad. No Scotsman with the rudiments of education speaks broad Scotch to an Englishman. The mere accent of his English is often puzzling enough.*]

PATERSON, V. BROWN.—The Minister's Ward, 2/-.....S.S. Union
[*Tells how a young minister became a total abstainer, and thereby set his congregation, including a wealthy brewer, by the ears. In the end, however, the young man triumphed, and was rewarded when the girl of his heart offered to marry him.*]

PEMBERTON, M.—Signors of the Night, 6/-.....Pearson
[*A collection of dramatic, if gruesome, tales of Venice in the seventeenth and eighteenth centuries. The characters are so far historical, and the incidents are at least such as might have happened in these years of plotting and counterplotting, of sudden crimes and swift vengeance. The stories are sensational to luridness, but in their own line seem to us as strong as anything Mr. Pemberton has done.*]

PERRAULT, P.—Le Pupille de Mon Ami; SCHMIDT, B.—La Providence de Français (Bibliothèque du Petit Français), 2 and 3 fr.....Colin (Paris)
[*We strongly recommend these two delightful stories to all young people who wish, either for pleasure or advantage, to read French. M. Perrault tells how an eccentric but benevolent gentleman took into his service a little boy who speedily made it evident that his rôle was to command rather than to serve. He turned out to be a Zingari prince eventually, and repaid M. Placide's kindness by securing the interpretation of a cryptic document in which the man of books was interested. The volume also includes a pretty little story of a boy who became a sculptor. M. Schmidt's François is a thoroughly good sort of boy, a French boy, of course, and in many things unlike our own Toms and Harrys. Both books are delightfully written in pleasant, sparkling French, are prettily bound, and have plenty of excellent illustrations.*]

PHILLIPS, J. G.—The Laird's Wooing, 6/-.....Unwin
[*The writer knows her Deeside background well, though she has made a few mistakes in local names in the name of her hero, for instance. This story of Drum Castle satisfies all the canons of conventional romance, and may be recommended to the next year's summer visitor as safe and readable.*]

POLLARD, ELIZA F.—A Daughter of France: A Story of Acadia, 5/-.....Nelson & Sons
[*The settlement of French Huguenots around the shores of the Bay of Fundy has been made less of in fiction than it might well have been. "Evangeline" should have shown the way to the prose romancists. We are glad to welcome this Acadian story, giving, as it does, a record of high courage, gentle pathos, and happy love. We call our readers' attention to it with confidence.*]

PRYCE, D. H.—Valda Hânem, 6/-.....Macmillan
[*A romance of the Turkish harem. The writer shows an intimate acquaintance with the circumstances of Turkish households in Cairo, and the fact and the fiction she relates are both of interest.*]

RAYMOND, W.—No Soul Above Money, 6/-.....Longmans
[*See p.* 88.]

REAY, M.—The Love Affairs of a Curate, 3/6.....Long
[*A dull book, which wearies one with its affectation of sprightliness.*]

REYNOLDS, B.—Loaves and Fishes.....Stock
[*Tells of the struggles of a poorly paid young minister and his wife. The story is crude, but shows a certain familiarity with people such as John Raynor had to do with.*]

REYNOLDS, Mrs. F.—In the Year that Came After, 6/-.....Hutchinson

"RITA" and "ALIEN."—Looking-Glass Hours, 6/-.....Hutchinson
[*A story told in the letters and journals of two friends. It begins well; the revolt of one of the women from her circumstances is forcibly described; but it tails off, and clogs us with sentiment at last.*]

ROBERTS, M.—The Colossus, 6/-.....Arnold
[*See p.* 90.]

ROMNEY, A. B.—Little Village Folk, 2/6.....Blackie
[*A volume of very pleasing and touching tales of Irish village life. Miss Romney has a simple, attractive, and natural style, and writes with sincerity and genuine feeling.*]

RYLEY, J. H.—Ralph Fitch, 10/6.....Unwin

SANDEMAN, M.—Charming Miss Kyrle, 6/-.....Long

SHERWOOD, M.—Henry Worthington, Idealist, 6/-.....Macmillan
[*See p.* 90.]

SHIEL, M. P.—Cold Steel, 6/-.....Richards

SHIPTON, H.—The Touchstone, 3/6.....Isbister

SILBERRAD, U. L.—The Enchanter, 6/-.....Macmillan

SPEIGHT, T. W.—The Web of Fate, 1/-.....Chatto
[*The Christmas story of the "Gentleman's Annual."*]

SPETTIGUE, J. H.—A Pair of Them, 2/6.....Blackie
[*A thoroughly readable and pleasant story describing the pranks and adventures of a couple of schoolboys among the cliffs and caves of the Cornish coast.*]

ST. AUBYN, A.—Mrs. Dunbar's Secret, 6/-.....Chatto
[*A readable story of sudden accession to wealth and long hidden secrets that come unexpectedly to light. There is plenty of dialogue, and the interest is well sustained.*]

STABLES Dr. G.—Kidnapped by Cannibals, 3/6 .....Blackie
[*First there are feats of daring (rash enough some of them) near the Mill o' Klunty in the far north of Scotland where the hero spends his boyhood. Then he runs away to sea and encounters mutiny on the ship, cannibals on the shore, and adventures innumerable. Dr. Gordon Stables' graphic style is well known, and his boy friends must not miss this book.*]

STACPOOLE, H. de V.—Pierrette, 6/- .....Lane
[*A child's story book, written in a bright conversational style, introducing all sorts of impossible and extraordinary characters. The second story is Italian, and therefore charming.*]

STEVENSON, M. E.—A Maid of the Moor, 6/-.....Pearson
[*Only stalwart Yorkshire folks should be asked to grapple with this romance of their county. Local patriotism and physical vitality combined might induce a patience which would find out what it is all about. We get lost in the crowd of nonentities. Miss Stevenson's moor is much over-populated.*]

STODDARD, W. O.—Ulric the Jarl .....Kelly
[*A stirring tale of old Scandinavian vikings, and of their battles and adventures.*]

Temperance Readings, 1/9.....Ch. of Eng. Temperance Society
[*Twelve short stories, suitable in length and in subject, to be read aloud at Bands of Hope and other temperance meetings.*]

THYNNE, R.—Boffin's Find, 6/- .....Long
[*A story of strange wanderings and adventures in Australia, somewhat in the style of De Rougemont. The author tells us, however, that the book was written before the celebrated "Adventures" were heard of, and that it does not profess to be anything but fiction.*]

Twenty-six Ideal Stories for Girls, 5/- .....Hutchinson
[*These are pleasant stories and undoubtedly such as girls like. They are somewhat similar in style, except Miss E. T. Fowler's, which is quite unlike all the others and not so completely on the "girlish" lines.*]

UNDERHILL, G. F.—Gone to the Ground; A Hunting Novel, 2/6 Sands
[*There is more than hunting here. There is a lost fortune, a murder, and a variety of complications. The story has a certain interest, though the characters are not particularly admirable.*]

VYNNE, N.—The Priest's Marriage, 6/-.....Burleigh

WELLS, H. G.—Tales of Space and Time, 6/-.....Harper
[*See p.* 90.]

WHISTLER, C. W.—Havelok the Dane, 3/6.....Nelson
[*The old legend of Grim the fisher and his foster-son, Havelok the Dane, extended and developed into an interesting story. The Welsh element is made rather prominent, which adds to the romance of the tale.*]

WHYTE, V.—A Broken Promise, 3/6 .....Pearson

WILLIAMS, N. W.—Greek Peasant Stories, 6/-.....Digby
[*The rendering of these stories is somewhat over-literal. Mr. Williams in aiming at simplicity has fallen into childishness. But the stories themselves are pleasing, and occasionally the elementary style becomes effective.*]

WINTER, J. S.—A Mother's Holiday ..... Ward, Lock
[*The mother had indeed a dismal time of it, much worry, no fun, and perpetual reproof from her husband. Unfortunately, there is some truth in the picture of what happens when paterfamilias takes a house by advertisement. All the stories are brightly and pleasantly written.*]

WOTTON, M. E.—The Little Browns, illustrated by H. M. Brock, 6/- Blackie
[*A delightful book, delightfully illustrated. The Professor, who was "very good at explaining," and made quantities of money by explaining things "to other bald-headed people," is delicious both in picture and story. The little Browns are a plucky family and have an exciting adventure with a burglar. It is one of the most charming books of the season.*]

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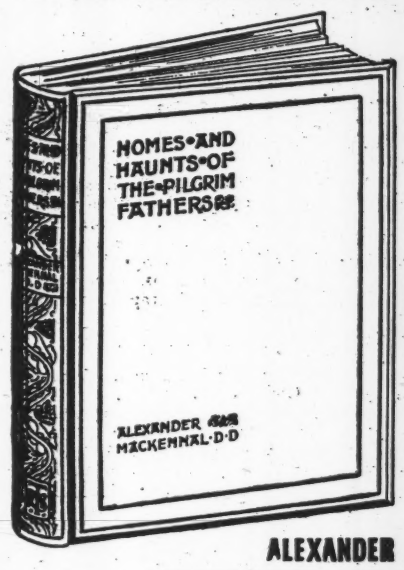

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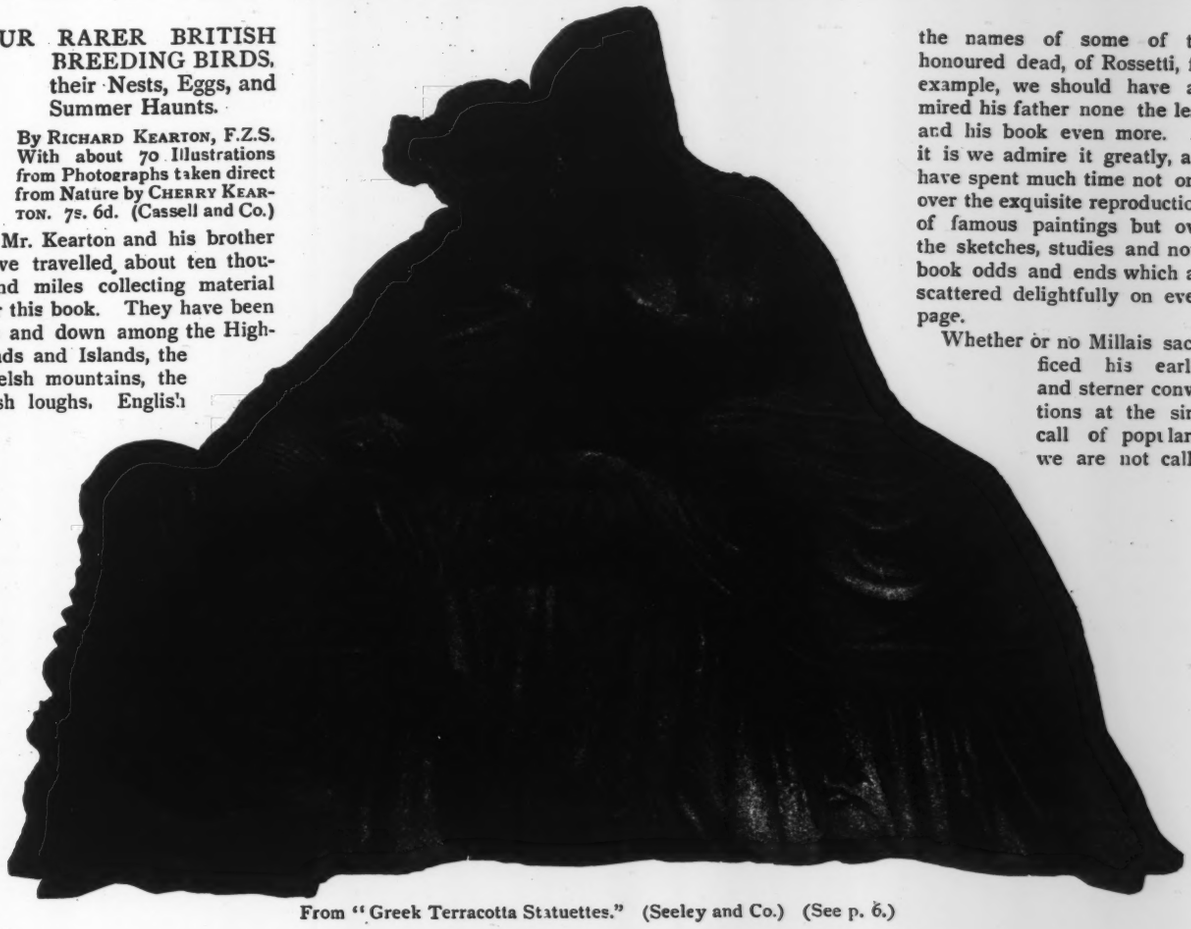

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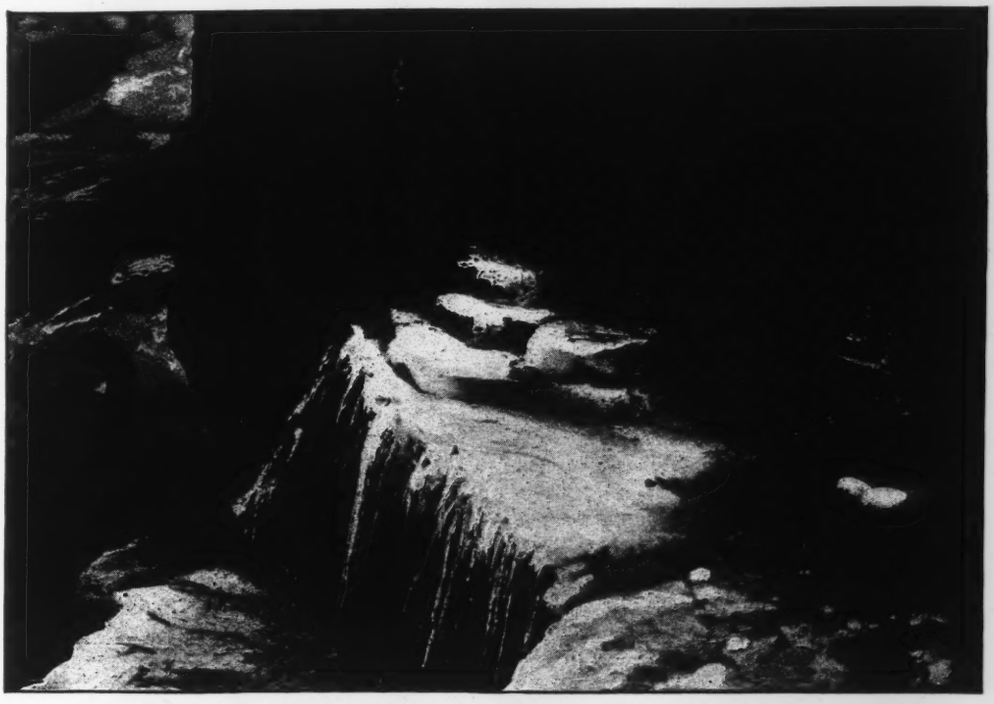

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From "Sir John Everett Millais: his Art and Influence." (Geo. Bell and Sons) (See p. 5.)

From "The English Pre-Raphaelite Painters." (Geo. Bell and Sons.) (See page 3.)

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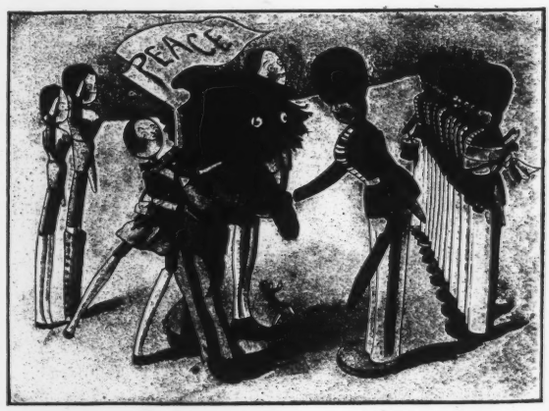

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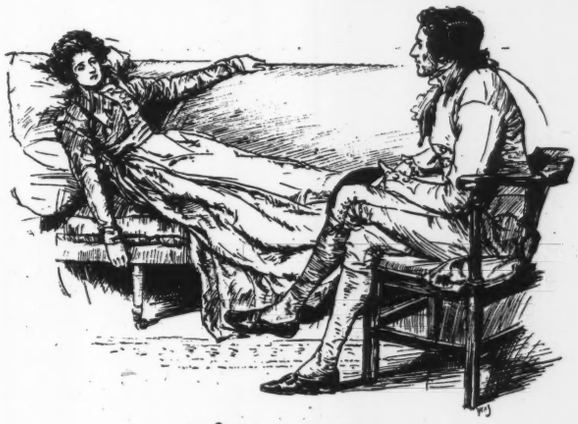

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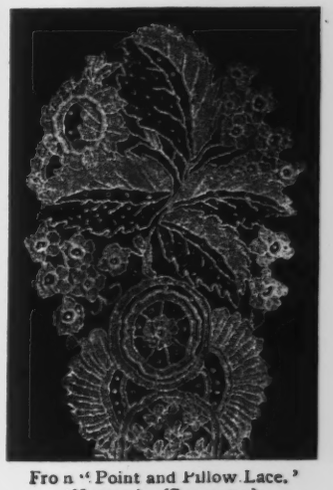

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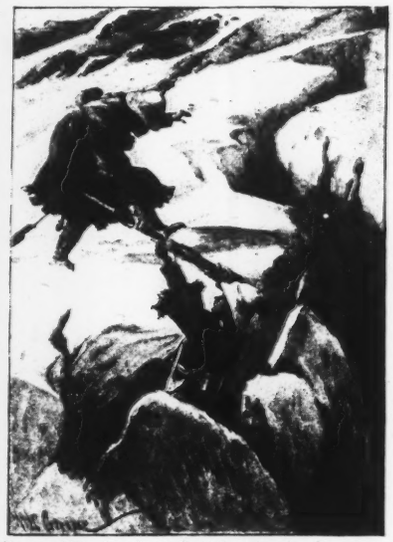

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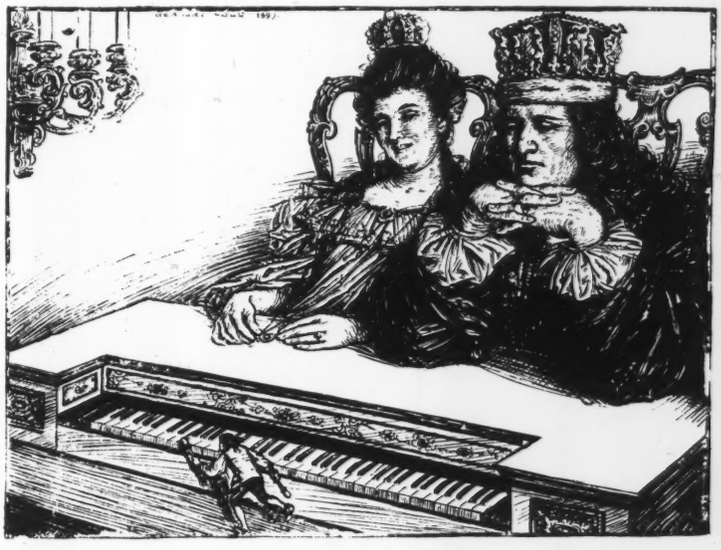

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From "Little Folk of Many Lands." (John Murray.) (See p. 17.)

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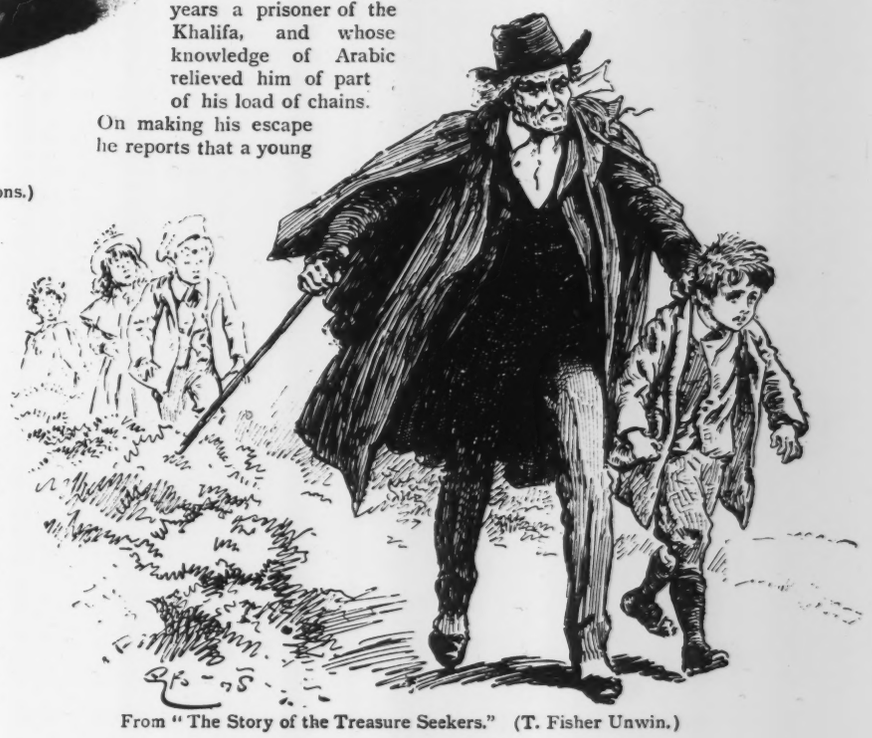

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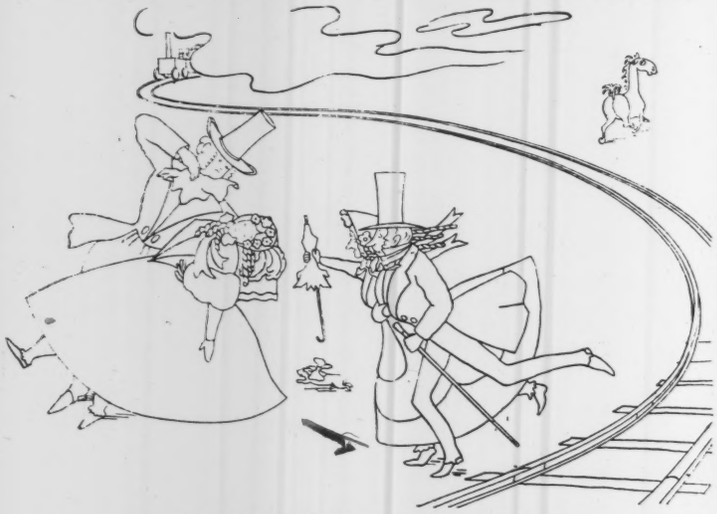

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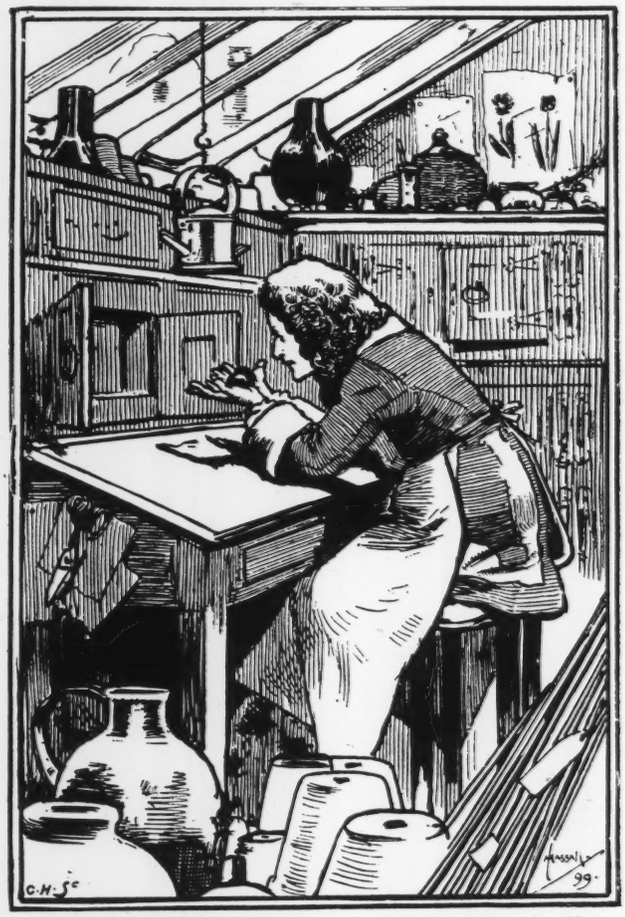

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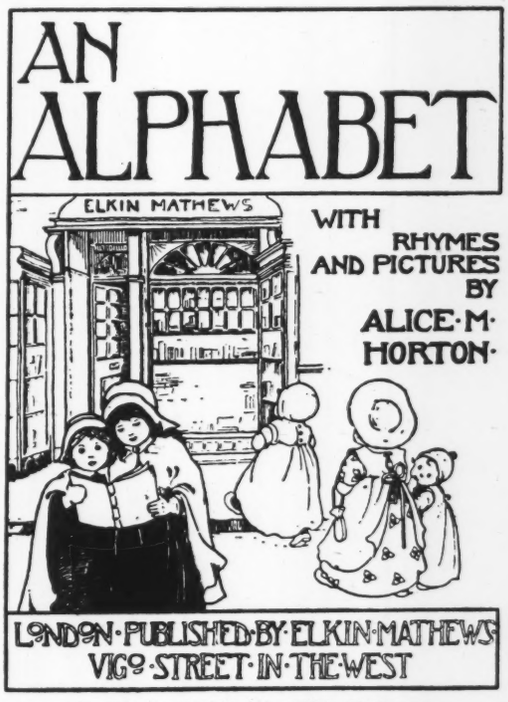

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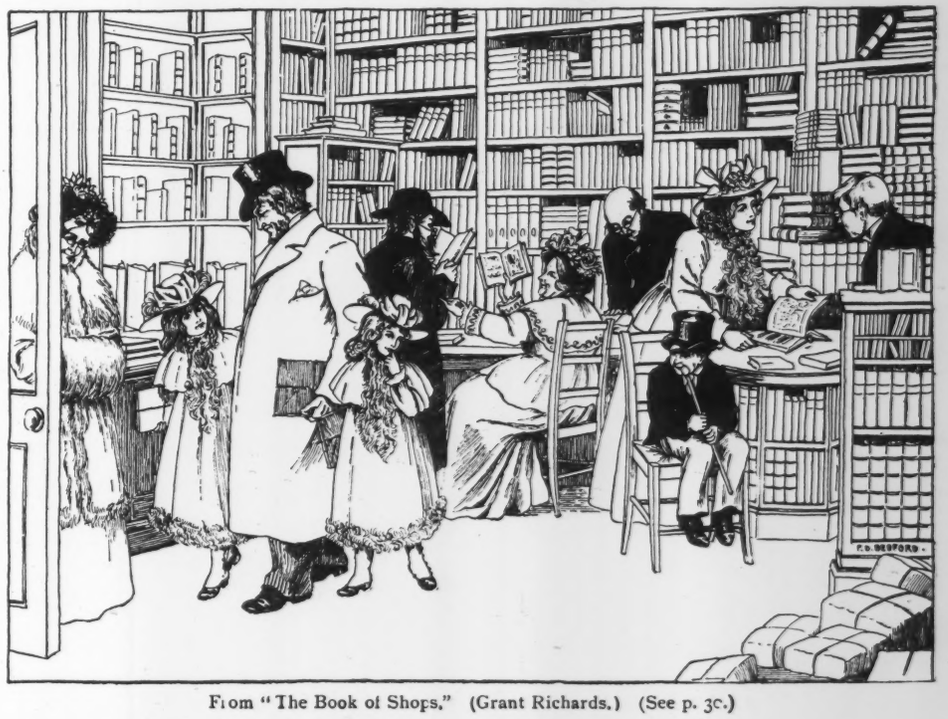

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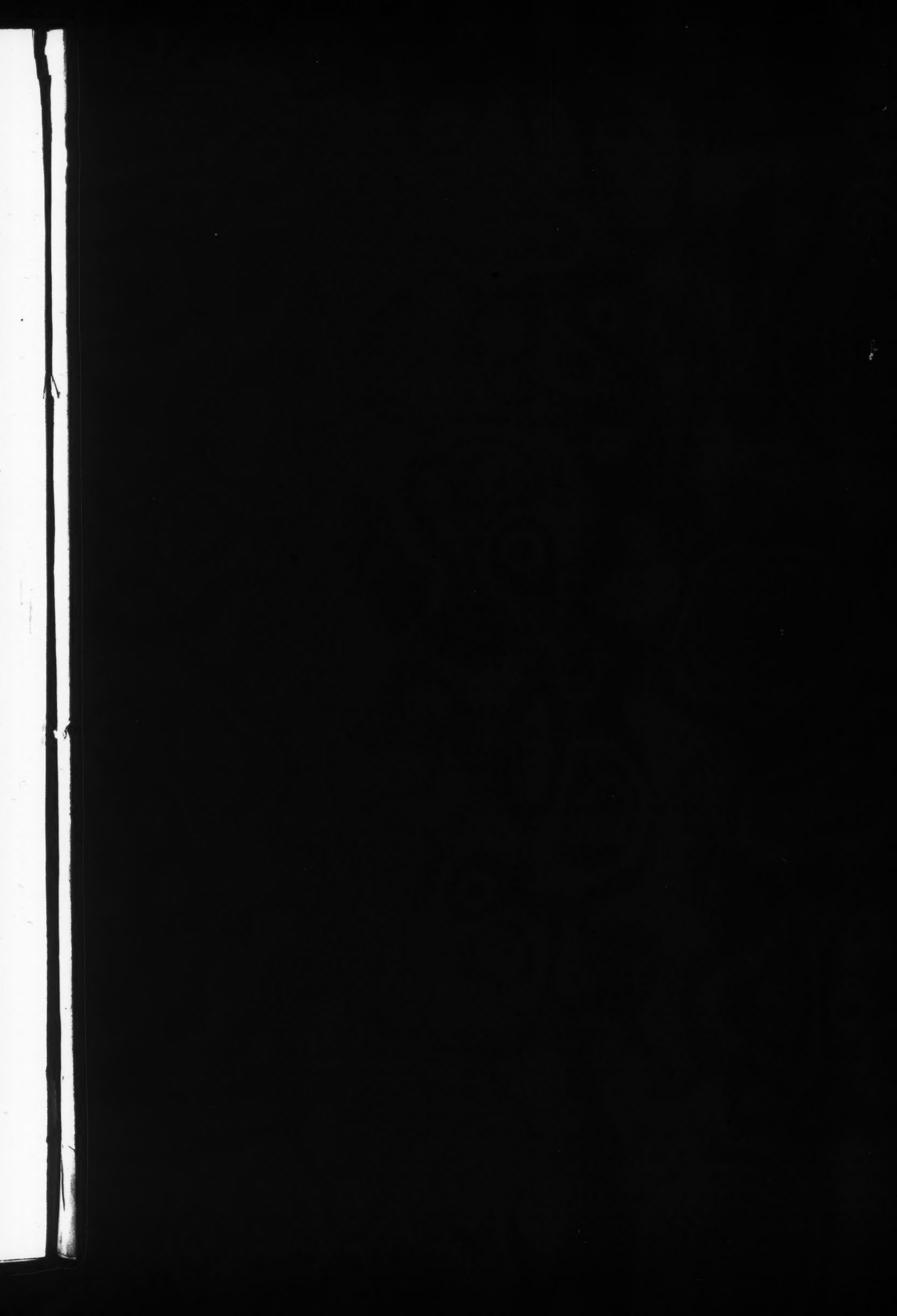

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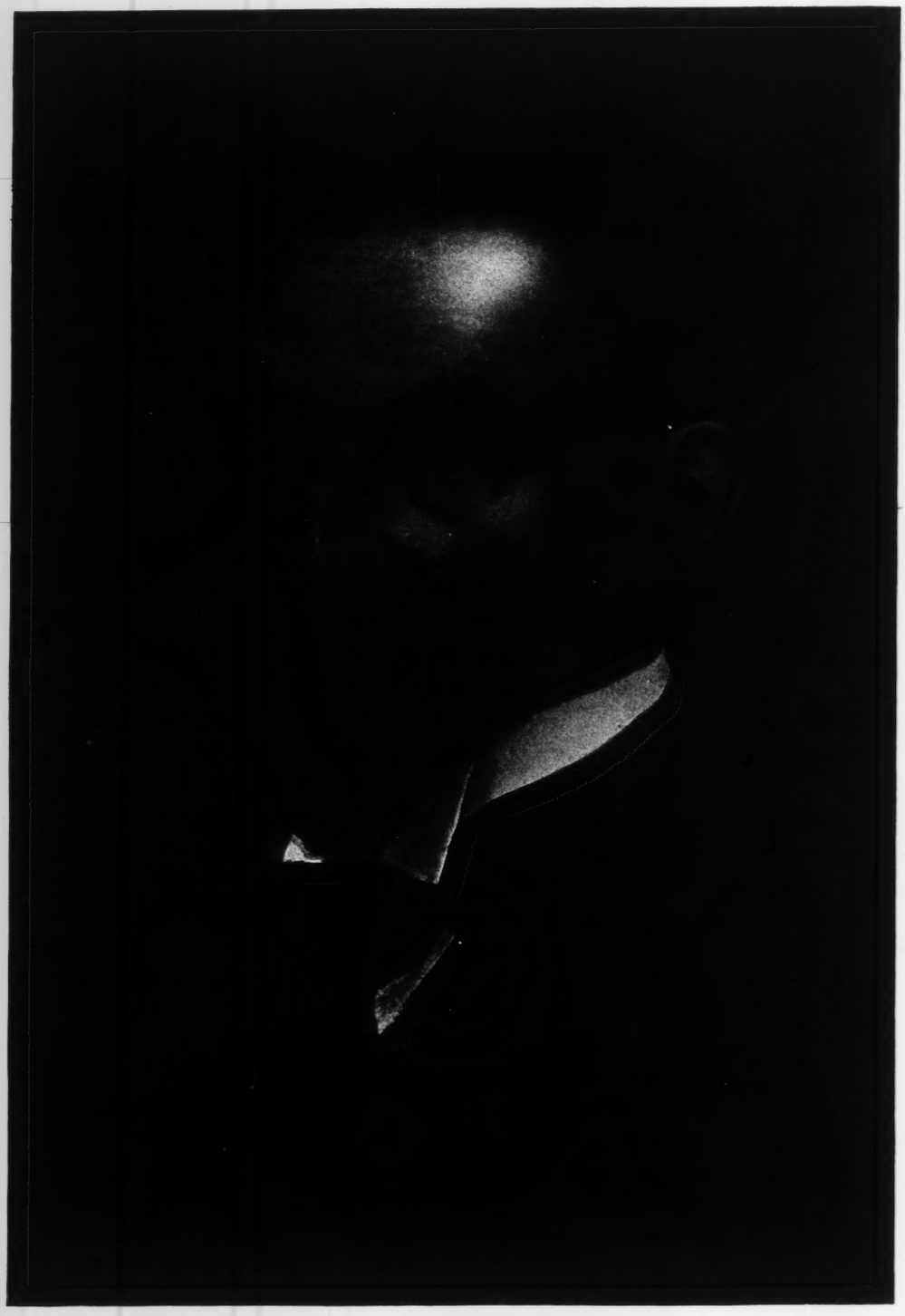

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